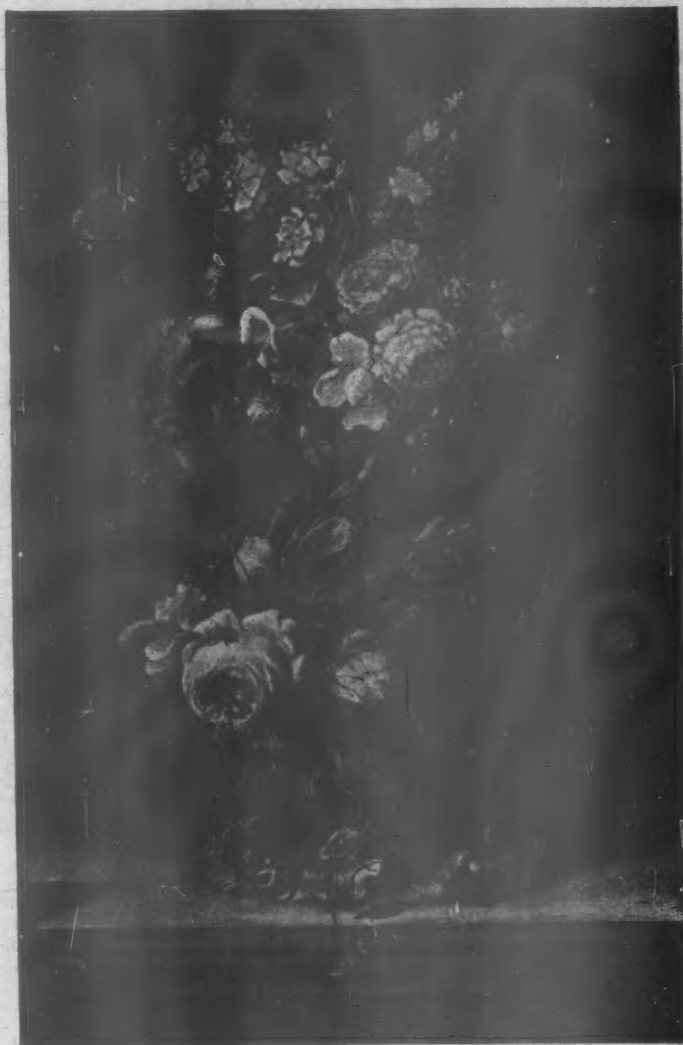


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Vol. XLVII

June 1920

No. 283



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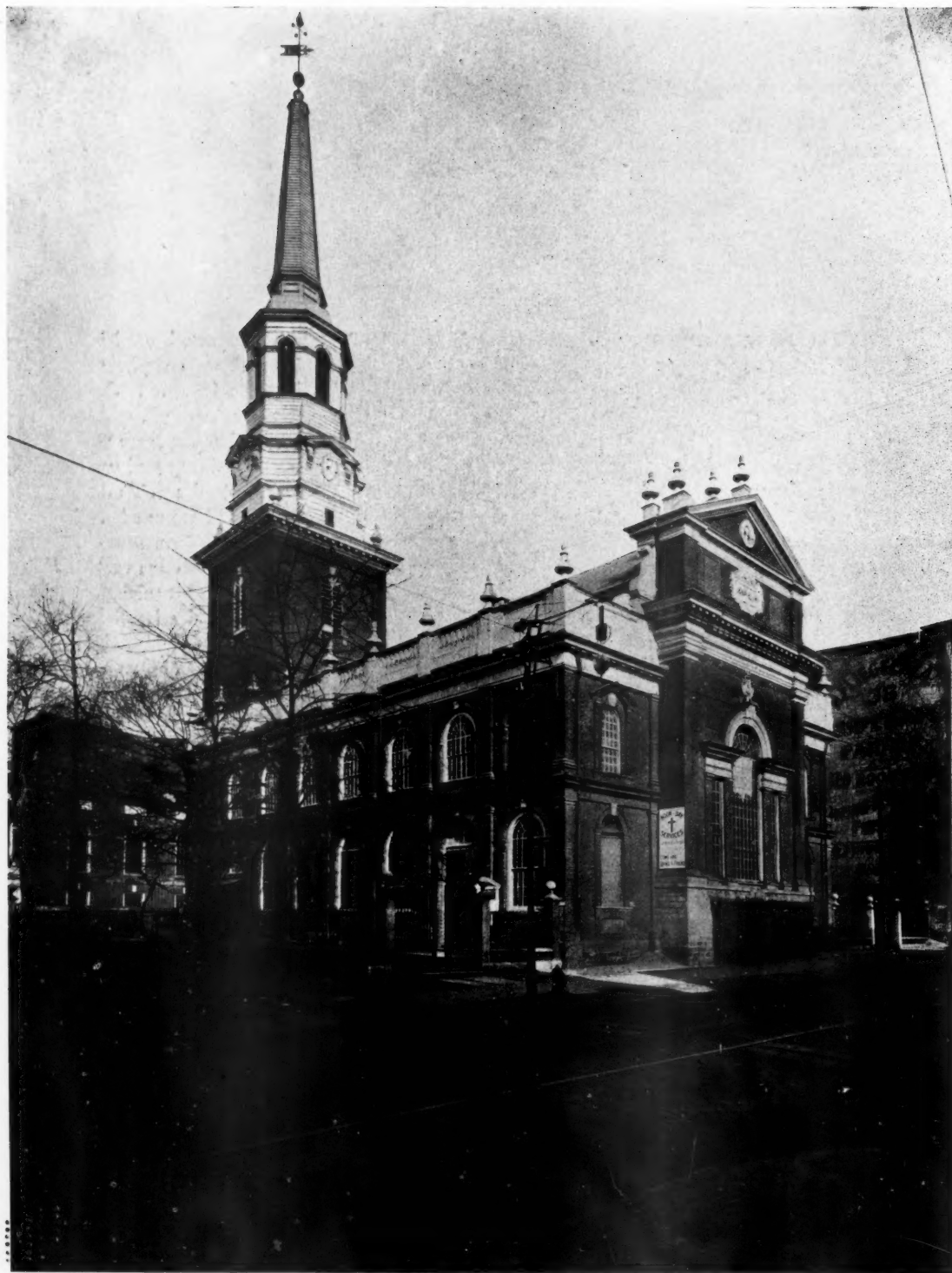


Plate I.

CHRIST CHURCH, PHILADELPHIA, U.S.A.

Designed by Dr. John Kearsley.

June 1920.

Passages from the Diary of Nicholas Pickford Esquire, *Relating to his Travels in Pennsylvania in 1765.*

Now Edited for the First Time
by Harold Donaldson Eberlein.

Saturday, November 5th. Philadelphia. In Philadelphia at last after a wearisome and vexing Journey. Between Wilmington and Chester the Coach became mired, and most of us were obliged to alight and help to extricate it. On getting inside again an odious fat Woman with a peevish brat of a Boy—he richly deserved a birching for his constant ill-behaviour—much annoyed me. The child wriggled and pushed against me perpetually, trod upon my toes, and rubbed his muddy Boots upon my Bags till I was forced to chide him sharply, at which his mother upbraided me in the most unreasonable fashion. How inconsiderate some folk are, how blind to the faults of their progeny!

Were I married, I'm persuaded I should so rear my Children that their actions would do credit to their bringing up. . . . However, now that I am comfortably lodged at the "Pewter Platter," near the High Street, and have had a good Supper, I feel more composed in temper.

This seems a proper and well-conducted Hostelry. I had scarce entered my Chamber and begun to remove the stains of travel than there came a knocking at my door

a buxom hussy with trim Ankles, bearing a steaming cup of herb tea to warm me after my cold ride. Directly afterward the Tapster's boy fetched me a glass of hot Toddy. The Landlord is evidently thoughtful of the ease of his Guests—a very

good thing. . . . Just as I finished my supper the bells of a Church hard by began to peal, and I then for the first time remembered it was Guy Fawkes's Day.

How good it is, after being so long from Home and the wonted music of Bells, to hear Rounds, Queens, Clashes, and all the Changes rung in due order! . . . As I look from my window I see that some lads have kindled a fire in the inn yard and are burning a straw-stuffed Effigy of Guy Fawkes.

Sunday, November 6th. Set forth straightway after breakfast to see what I might of the City before the hour for morning service at Christ Church, the church whose bells I heard last night. Thanks to our mishap in the mire, darkness had already fallen yester evening when we drove into town, so that I could see but little of what we passed. . . .

A fine crisp Morning with bright sunshine invited me to walk briskly. . . . Most of the Houses bear an aspect of comfort and elegance, and in their Architecture much resemble the newer houses of London. At this I marvel not, since they tell me that the people of

Philadelphia, and, for the matter of that, of all the other towns in the Colonies as well, are so scrupulous to observe every London fashion that, whenever a new lot of dressed dolls is sent out and displayed by the Tailors and Mercers, both men



WHITBY HALL, KINGSESSING, PHILADELPHIA.

and women haste to inspect them and have their Clothing closely patterned thereafter.

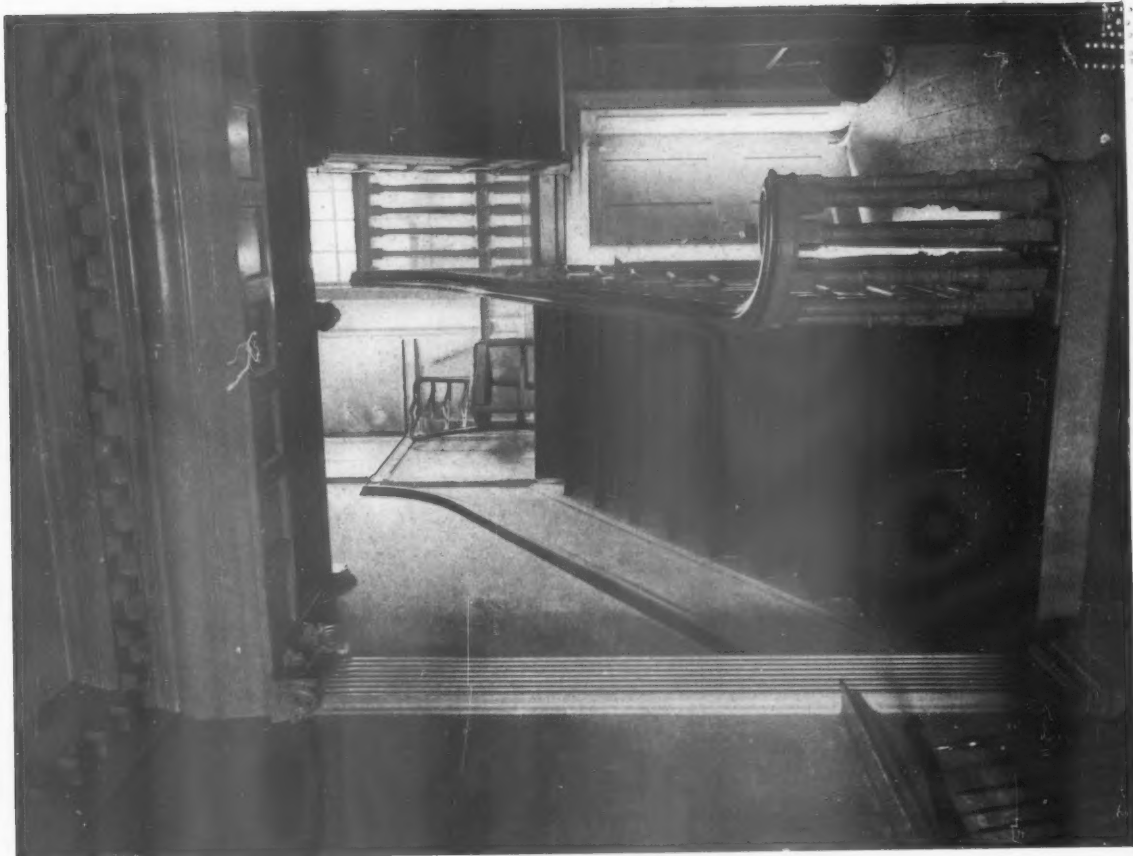
Before coming hither Mr. Blashford acquainted me that there are no Architects in the Colonies. When I see the goodness of the Buildings I confess myself amazed at this. The gentlemen, so it seems, have for the most part some considerable aptitude in architectural matters. Indeed, by many of them it is held an essential part of a Gentleman's education that he should know enough of Architecture to form thereof an intelligent judgement and, if it be necessary, to devise and direct such building as he may have occasion to engage in. . . . However, when I call to mind the understanding interest in Architecture shewn by many of our Gentry at home, and when I also consider how all the people of the Colonies, so far as I have observed them, do hold straitly to the ways of the Mother Country, I can see why so much good Building hath been achieved. . . . I am told that Philadelphia is indeed the Metropolis of the Colonies, and that, man for man, there is more substantial Wealth here than in any other place. This I can well believe. The Town hath an aspect of universal prosperity. In my walk I passed by the State House, a well-mannered and ample edifice of brick, flanked by two smaller buildings, all of which, on making enquiries this afternoon, I found had been designed by the Honourable, Andrew Hamilton, one of His Majesty's Judges and a member of the Governour's Council.



WHITBY HALL: WESTERN END.



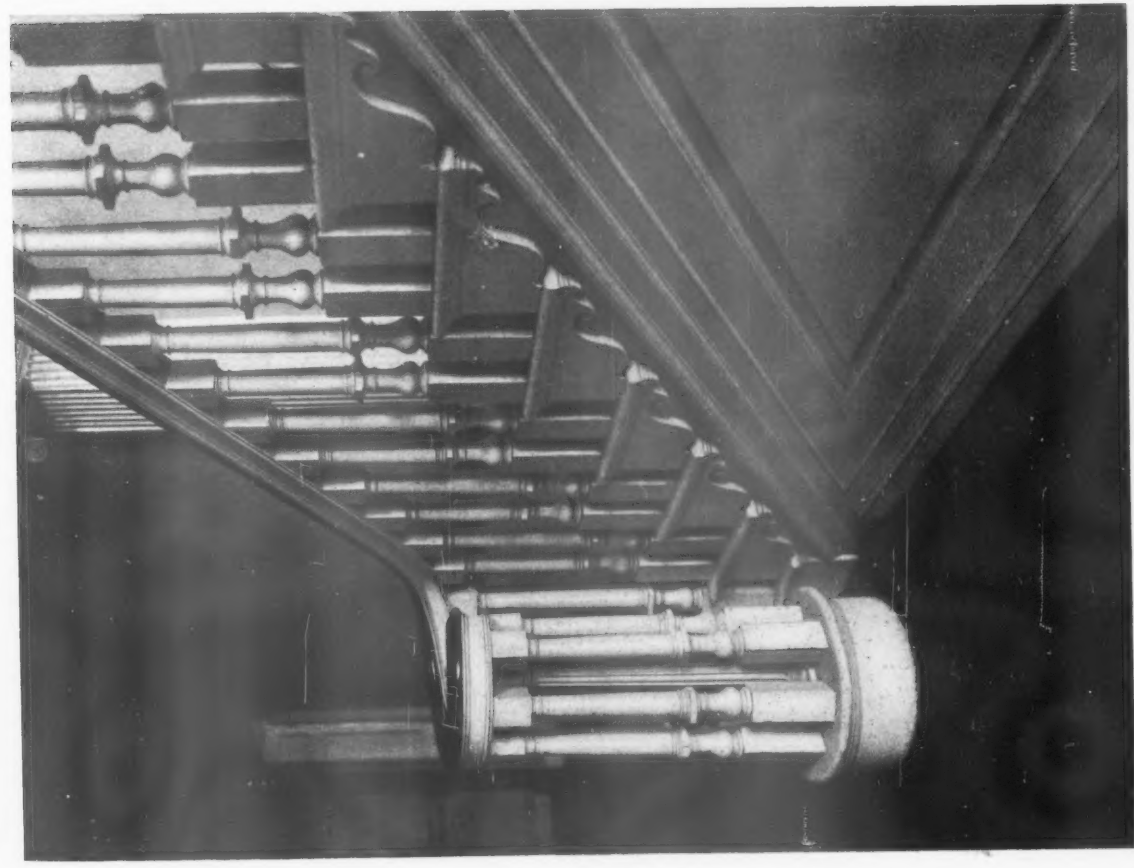
WHITBY HALL: SOUTH FRONT.



June 1920.

Staircase.

WHITBY HALL, KINGESSING, PHILADELPHIA.



Stair Detail.

Plate II.

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I also passed the Pennsylvania Hospital [see page 146—Ed.], a brick building of conspicuous architectural merit, which my informant of the afternoon says was planned by Samuel Rhodes, one of the most respected amongst the Quaker persuasion and sometime Mayor of the City. All his Proficiency in the noble Art of Architecture is derived, so it seems, from the apprenticeship he served in the trade of Carpentry. It is the wont of these thrifty Quakers to apprentice every lad to some trade that he may always have some sure resource of skill within himself and be sufficient to earn a Competency against chance falling upon evil days. And this notwithstanding a man be of much substance and have every hope of leaving a good Estate unimpaired to his sons after him. Doubtless Master Rhodes hath improved his knowledge of well-building by polite Study and much Reading since the period of his tutelage in the carpenter's shop. The Hospital building sheweth not a little Reason and sound Judgement in its devising.

Turning my steps toward the Church I came thither in good season to see most of the considerable persons of the City—excepting, of course, the Quakers, who resort to their Meeting House—arriving for the Service. There was great diversity of Equipage. His Excellence John Penn, the Deputy Governour of the Province, came in a great Coach drawn by four horses, his Arms blazoned on the doors, Outriders, two Footmen on the post board, and all the pomp and circumstance of a great personage. In similar blazoned Coaches came likewise the Whartons, Willings, Hamiltons, Chews, Peterses and other Grandees. Not a few drove up in Chairs, while many who lived nearby came afoot.

All these particulars of Names I learned in the course of my afternoon conversation with the landlord of the "Pewter Platter," who is a very Storehouse of local information and discovers a convenient communicative Spirit. He tells me that Doctor John Kearsley drew the plans for Christ Church [see Plate I—Ed.]. It is builded of brick, and is of about the bigness of

St. James's, Piccadilly, but possessed of far more architectural elaboration. I must say it is exceeding well devised, and I marvel much that one not an Architect by profession should disclose such mastery of Style, such discreet Taste in Design, such knowledge of Mass and Detail and, withal, Skill in applying the same. I suspect his plan for the newly added Spire was suggested by Saint Martin's-in-the-Fields, as was apparently the plan for the body of the Church . . . A good medallion likeness of His late Majesty, King George II, hangs

without above the east window. This I was glad to see, for I am told that many in the Province are not well affected toward the House of Hanover, in especial His present Majesty, that they were disposed to look with favour upon the Pretender, and that there be not a few who, to this day, upon the 31st of January, do solemnly rise at their own dinner tables and propose a Toast to the Memory of King Charles the Martyr.

The Church within is spacious and hath an air of great dignity, thanks to its just proportions. Before the Pulpit in a square Pue, above which hang the Royal Arms wrought in oak and blazoned in proper tinctures, sate the Deputy Governour. The Hatchments hanging on the gallery fronts, the gilded organ pipes—the case is of admirable fashion—and the gay clothing of the Congregation combined to produce a pleasurable shew of colour. I cannot forbear to record my amusement at the Music, which seemed to proceed chiefly from the person of the Clerk,

a small man with a prodigious big voice. He appeared bent on drowning out the Organ. . . .

Monday, November 7th. *Whitby Hall*. This day came Doctor Marston, who had previously been advised of my intended visit here . . . to say that Colonel Coultas had desired him to fetch me to Whitby Hall, Kingessing, about six miles from the City, and ride with him to hounds on the morrow. . . . It was late when we started and, as night now falls early, it was quite dark when we arrived



WHITBY HALL: STAIRCASE LANDING.



WHITBY HALL: CHIMNEYPiece IN PARLOUR.

here, so that I have, as yet, no idea of the exterior appearance of the Hall.

Colonel Coultas and the members of his Family are the very incarnation of hospitality, and after a bountiful and long Supper, and much entertaining Conversation, I am so weary that I shall not now attempt to describe what I have thus far seen.

Tuesday, November 8th. Breakfasted at seven, and thereafter rode with the Messieurs Samuel Morris, John Cadwalader, Thomas Mifflin, Charles Willing, Joseph Sims, Charles Wharton, and Doctor John Cox, who likewise were Colonel Coultas's guests, to the meet at Radnor.

A stiff Chase. Ran our Fox, an uncommon nimble beast, to earth near Moore Hall in the Pickering Valley. The party stopped to pay their respects to the Master, Judge Moore, and his spouse, the Lady Williamina Wemyss, who accompanied her Brother when he fled hither after the "45." Most gracious people both of them. The Judge brewed us a Bowl of Punch and brought us part of our way back to Whitby Hall. It is a kindly Custom these hospitable folk have to bear their parting Guests company for a space and fetch them on their ways with well-wishing. . . . Colonel Coultas, I perceive, amongst his many Accomplishments hath not omitted Architecture. One of my fellow Huntsmen this day acquainted me that our Host, who is a man of many Interests and Affairs, has had a great Hand in the planning and building of St. James of Kingessing, the Parish Church of this neighbourhood and hard by Whitby Hall, which, by the way, is so called from the Home of his Boyhood in Yorkshire.

The Church is builde d of the warm grey stone plentifully to be found in the vicinity. It is a plain building, but commodiously planned, and withal betrays an exceeding pleasant nicety of line that approacheth elegance. The wide joints of Mortar

in the rubble walls are galletted with little Spawls in the manner familiar to me in some of our building at home. I constantly note the way in which these Colonists cling with loving solicitude to even the minutest Traditions they have brought out with them. . . . Colonel Coultas is truly a man of parts and right fit to be busied in planting a Colony. Mr. Sims this day informed me that he hath a particular concern in the matter of good Roads and the development of all natural resources and especially the making of streams navigable. Anent this very thing the gentlemen have all been talking to-day, and of a waggish Humour perpetrated by our host just a year ago. I cannot do better than let a newspaper speak for itself.

In the *Pennsylvania Gazette*, November 1st of last year, Colonel Coultas caused to appear this Advertisement:—

This is to give Notice that James Coultas, Esq., one of the Commissioners for clearing Schuylkill, hath this Day made a Bett of One Hundred Pounds current Money of Pennsylvania, with Captain Oswald Eve, that he, the said James Coultas, will on the 3rd of November inst., at Ten o'Clock in the morning, take up two Flat Loads of Hay from the lower Part of the Big Falls in the said river Schuylkill to the Ferry Wharff, adjoining the land of the Reverend William Smith, in 30 minutes from the Time the Word is given to Pull away . . . As the clearing and making Rivers navigable, must be of the greatest advantage of the Community in General, and raise the Value of their Lands and lower the Price of Firewood and Timber in the City, it is desired that all Persons who have the Good of their Country at Heart will give their Attendance, as it must be more laudable than to spend their Time and Money to go and see Horse racing, the Consequence of which is the Corruption of Youth, being an Encouragement to Vice and Idleness.

JAMES COULTAS.

This Advertisement achieved its purpose, the collecting of a great crowd of onlookers and much stirring up of interest. Two days afterward appeared the following:—

This is to acquaint the Public that, agreeable to the Notice given by me, I did, on the 3rd Day of this inst. take up the Great Falls on Schuylkill to the

Ferry Wharff two Flats, with 4323 Pounds of Hay, in 21 minutes. . . . I must now beg to be excused for my inserting in my former Advertisement a Bett laid of 100 Pounds with Captain Oswald Eve's, and before the performance acquainted all my Friends there was no wager laid, but the name of that drew there the Greater number of Spectators.

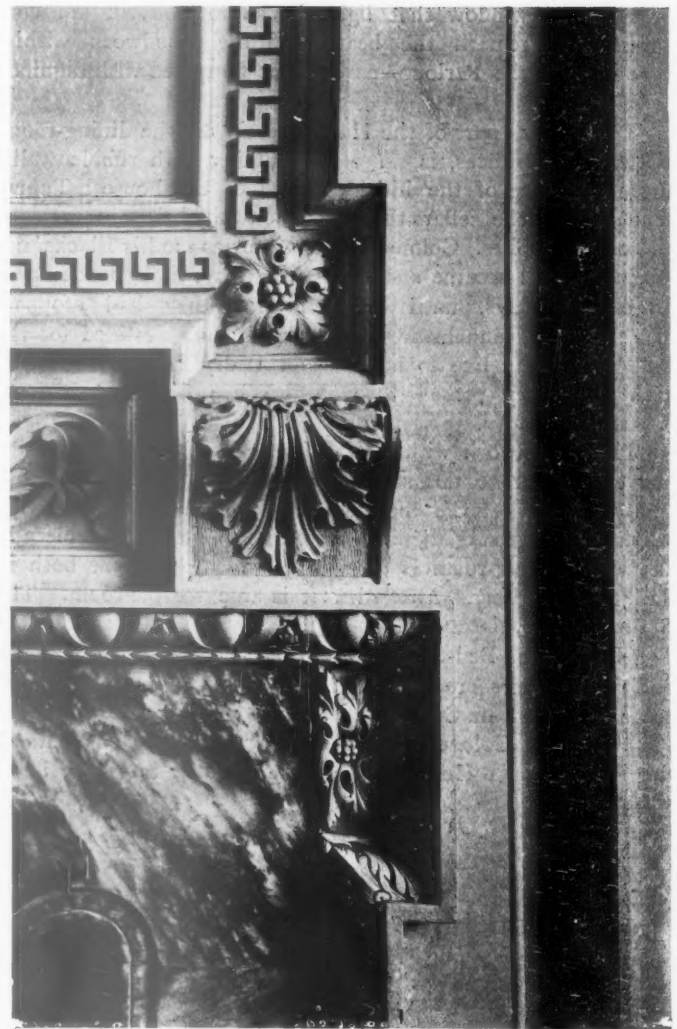
JAMES COULTAS.

Dinner a most appalling feast—two tureens of green turtle soup, the shells baked, besides several dishes of stew, with boned turkey, roast ducks, veal and beef. After these were removed the table was filled with two kinds of jellies and various kinds of pudding, pies, and preserves; and then almonds, raisins, nuts, apples, and oranges. Of course there was plenty to drink, too, but I must especially compliment Colonel Coultas's Madeira. I fear I shall have a bad night with the Gout. . . .

Wednesday, November 9th. Philadelphia. Strange to say, no Gout. In no fit state last night to finish my Diary entries, after dining at Whitby Hall and riding back through Blockley to the city.

The most impressive part of Whitby Hall is its western end [see page 142—Ed.], which Colonel Coultas added in 1754. The walls are of ashlar of native grey stone. The window and door trims of the Tower, on the north front, in the which Tower is the Staircase, are of red brick, in pleasing contrast to the colour of the stone. By a quaint conceit Colonel Coultas, because of some cherished sentiment, I believe, hath set in the Tower pediment a Roundel or bulls-eye light, once a porthole glass in one of his favourite Ships, the same I judge that bore hither some of the interior woodwork and the black Scottish marble to face the parlour fireplace.

In general this portion of the Hall appears a local rendering of the contemporary Style at home, but in two particulars it sheweth Peculiarities not familiar to me in this manner—first, the Penthouse on the west and north fronts between the ground floor and the storey above; and, second, the composition of the South front with its stone-flagged and balustraded Piazza and its broad, high-pitched Gable, containing in the peak an



DETAIL OF CHIMNEYPIECE.



DETAIL OF CHIMNEYPIECE.

oval "eye" window that lighteth the cockloft. I am constrained to remark the beauty of the woodwork within, especially in the Parlour—enrichment tempered with dignified reserve.

The Eastern part of the Hall, wherein are the dining-room, kitchens, and offices, is an older building with rubble walls. From the face of the hillside South of the house a Tunnel runneth into the cellars through which they bring in firewood and other supplies. Colonel Coultas informs me his Blacks, not long since, all became unaccountably tipsy, and so continued for several days, until he discovered they had stopped, in this same tunnel, a small cask of Rum destined for the Cellar, and had like to have drunk it dry by tipping at it each time they passed through. When he haled it forth it was near empty.

The Woodwork within the House impressed me as good above the average, not so much wrought as in many of our houses, but what Carving there was well executed and the whole of a pleasing dignified restraint. The Chimneypiece in the withdrawing-room is of passing good devisement both in design and carving. Altogether it is an agreeable room. The Staircase, too, is ample and pleasing in its lines. The Panelling of the Bed-chambers hath a pleasant simple Dignity, and the fireplaces are set about with Dutch Tiles whereon are subjects taken from Scripture. . . . During the afternoon I expressed to Colonel Coultas my marvel at the goodness of the Pennsylvania Hospital, the same I noted in my walk of

Sunday morning. The master of Whitby knows Samuel Rhodes the designer, and esteems him as capable an Architect as any of the gentlemen in the Province. He told me also that in the hall of the Carpenters' Company, a Guild patterned after our Worshipful Company of Carpenters in London, there is a good library of architectural books wherefrom the Master Carpenters derive much help and are thus enabled to acquit themselves creditably in executing the oftentimes meagre Plans and rough Drawings furnished by their Patrons. Many of the gentlemen who design their own houses draw but indifferently, and some of their draughts need much interpretation, although not a few others do draw neatly enough and even well, and I learn that Colonel Washington, of Mount Vernon, in Virginia, makes his plans with such Precision and Accuracy that it is hard not to believe them the work of one who habitually practiseth the Profession of Architecture. This I have from those that have seen some of his Draughts. . . . The November weather here is very biting. Despite a blazing fire in my bedroom I was glad before going to bed when a black wench bore in a warming-pan full of glowing coals and took the chill from my sheets.

Colonel Coultas is ware of my interest in Architecture, and hath engaged to take me to Graeme Park, the house Sir William Keith built himself some years since at Horsham; to Cliveden to see Judge Chew; to Sunbury House at Croydon, Bucks, and to sundry other Seats. I shall hold him to fulfill his Promise soon.



PENNSYLVANIA HOSPITAL, PHILADELPHIA, U.S.A.

Current Architecture:

Marylebone Town Hall: Interior

T. Edwin Cooper, F.R.I.B.A., Architect.

WHAT are the principles that should govern the planning and plenishing of a town-hall interior? A town hall should be exemplary in convenience and decorum. It should provide the very best facilities for the smooth, orderly, and decent discharge of its functions; and, beyond this obligation of bald utility, there is the reasonable demand for appropriate expression or suggestion of the character, authority, dignity, principles of local self-government: of municipal freedom, pride, and power. If the borough be "royal, and ancient," and hath a history and a sprinkling of "worthies," the painter and the sculptor may find due scope, provided the burgesses have broad minds and bulging pockets.

A right conception of the richness and fullness of civic life would produce a grand organ and a capacious concert-room. Enterprising and enlightened corporations run to these extravagant lengths, which purists hold to be greatly in excess of the functions of a town hall. What the true requirements are, however, cannot be rigidly defined. They differ with each district, and the formidable list of them that is always handed to the architect is exceptional if it does not contain some few very unusual conditions which will impose a more or less severe tax on his ingenuity. It is well that this exercise should be occasionally afforded him. An architect who is never "extended" is in danger of some day waking up to discover that his powers have atrophied, and that he is at a loss to meet conditions with which he is not thoroughly familiar. In that case he would sink into the feeble character of a mere copyist of himself or of others. Fear of this unhappy fate should never impel him to strive deliberately for mere

originality, for self-conscious and violent attempts to achieve novelty invariably end in bizarrerie. That, however, is a vastly different matter from giving free rein to an earnest endeavour to improve on old methods or familiar arrangements: a desire for improvement being by no means to be confounded with an

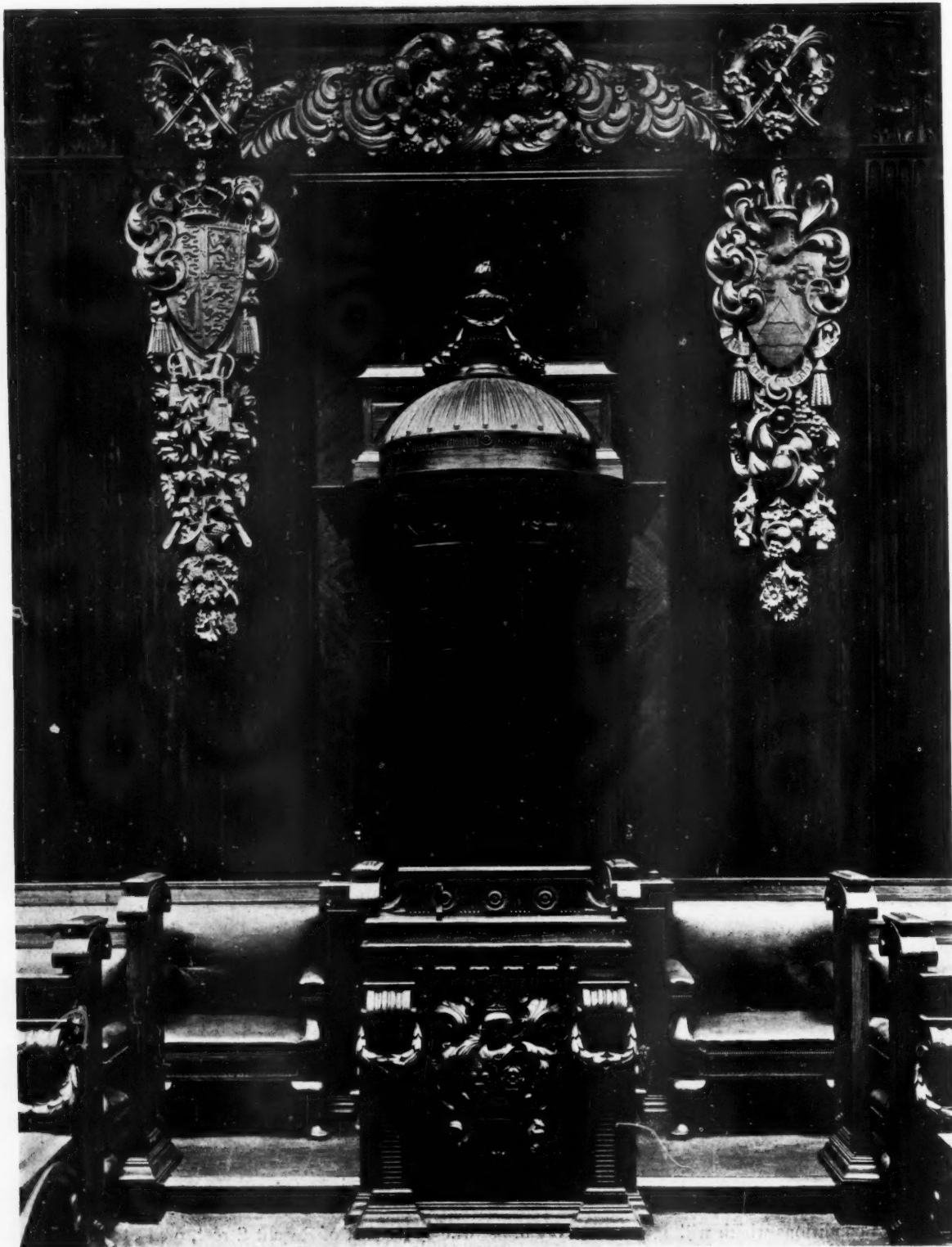
itch for novelty, or with love of change simply for the sake of change. The planning and execution of the interior of the Marylebone Town Hall are strong and individual; but while they possess character and distinction, they reveal no violent straining for new effects. On the contrary, they show due respect to accepted traditions, which, however, they do not follow slavishly. The general effect of the interior design is that of a boldness which is not aggressive, of strength without heaviness, of plentitude without lavishness, of dignity that never for a moment degenerates into pomposity, of a gentle decorum that never becomes dull.

It is to be hoped that in time the Marylebone Town Hall may be adorned with pictures and statuary. A borough comprising within its area Portland Place, Regent's Park, Cavendish, Portman, Manchester, and Fitzroy Squares, and

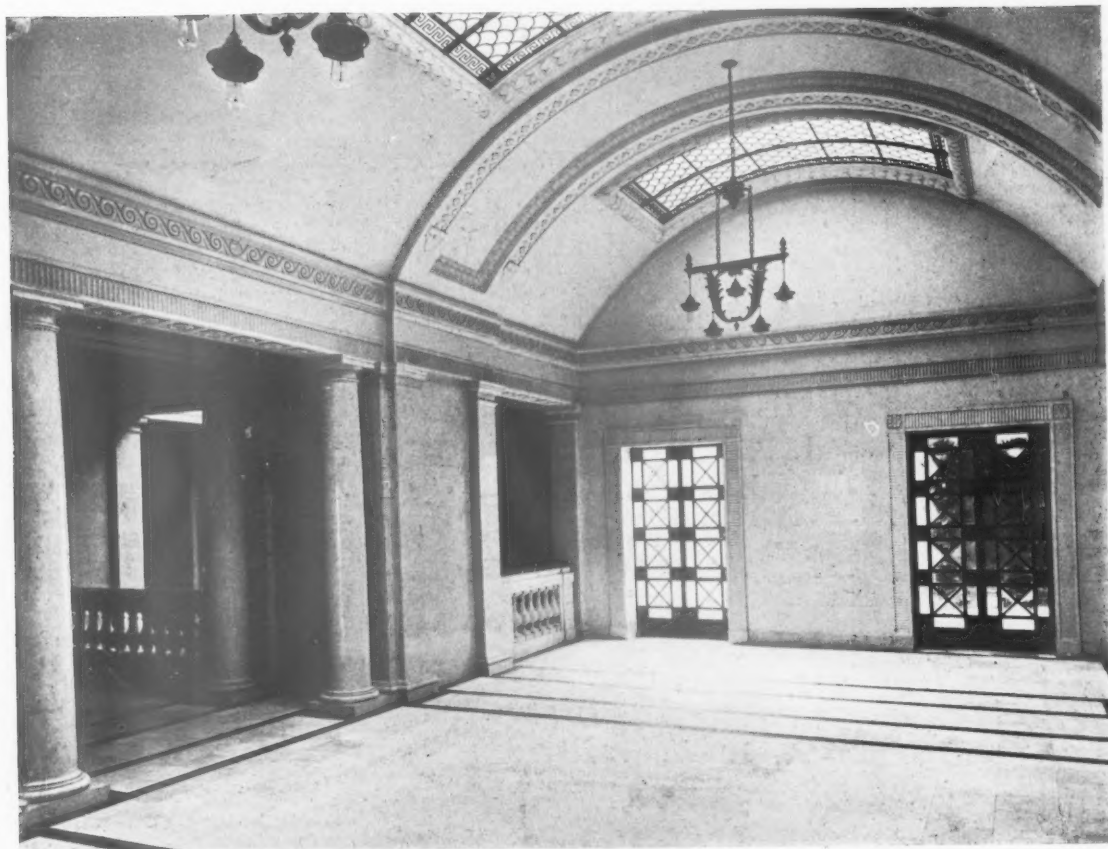
the upper part of Regent Street, ought to pay this further regard to civic amenity. Certainly it has no lack of subjects for illustration. George Canning was born there in 1770. Byron was baptized in its parish church. A good subject for a fresco would be Charles Dickens (who in 1839 went to live "in a handsome house facing the York Gate into Regent's Park") entertaining his friends Macready, Stanfield, Landseer, Ainsworth, Talfourd, and Bulwer. Maclise sketched the house for Forster's *Life of Dickens*. Handel, sitting in the Marylebone Gardens—once



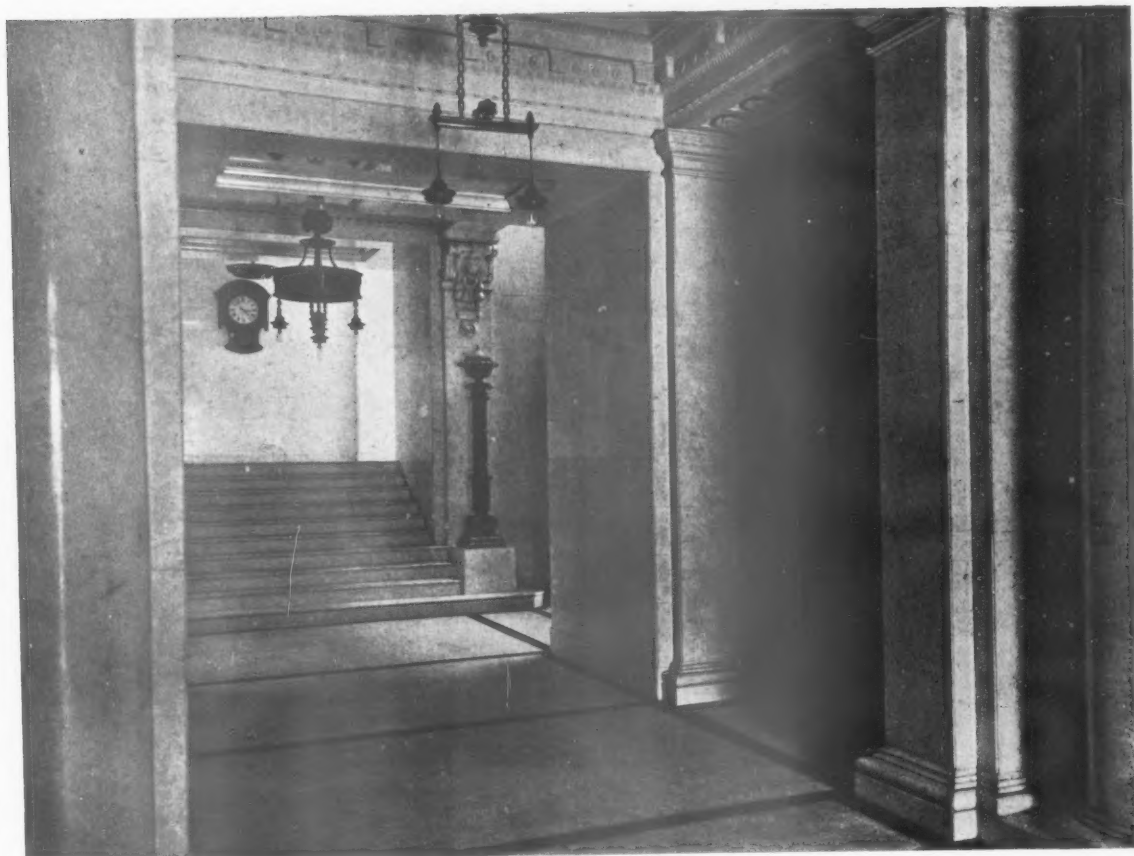
THE COUNCIL CHAMBER FROM LANDING.



MARYLEBONE TOWN HALL: MAYOR'S SEAT.



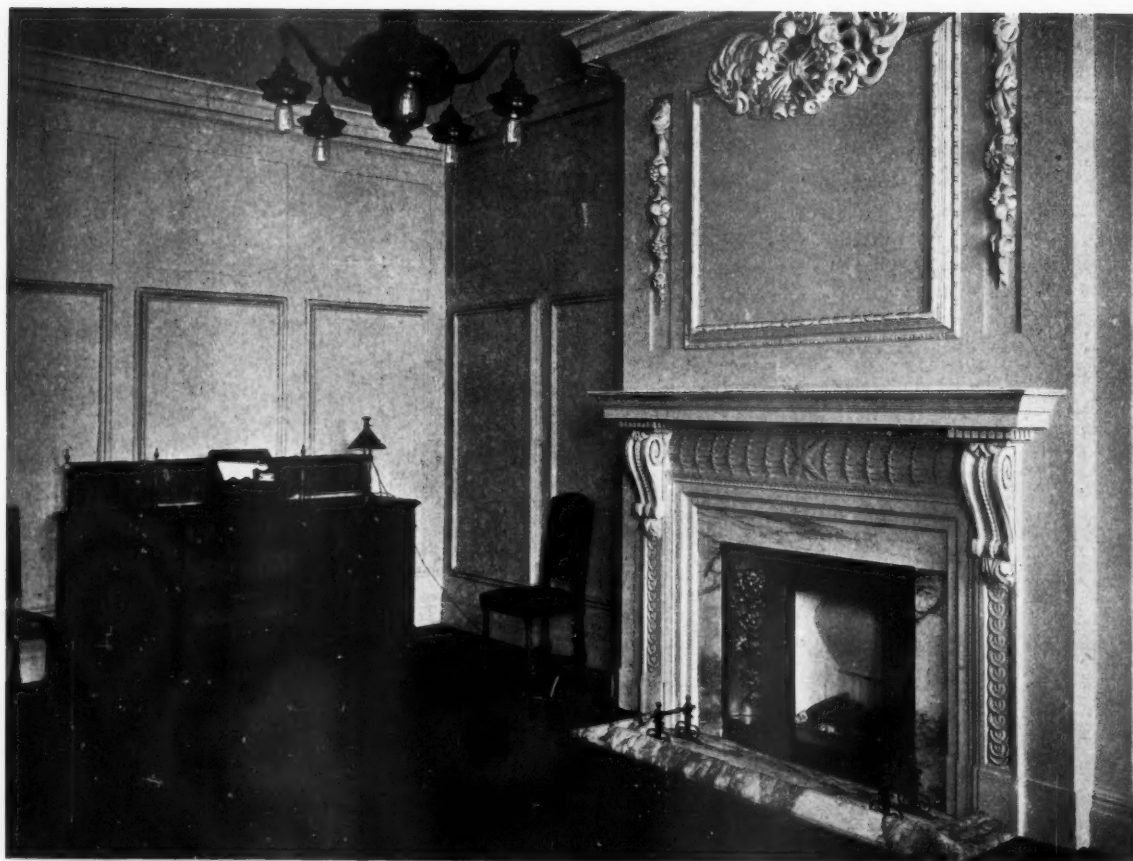
ANTE-ROOM TO COUNCIL CHAMBER.



ENTRANCE HALL.



RECEPTION-ROOM.



MAYOR'S PARLOUR.

CURRENT ARCHITECTURE.

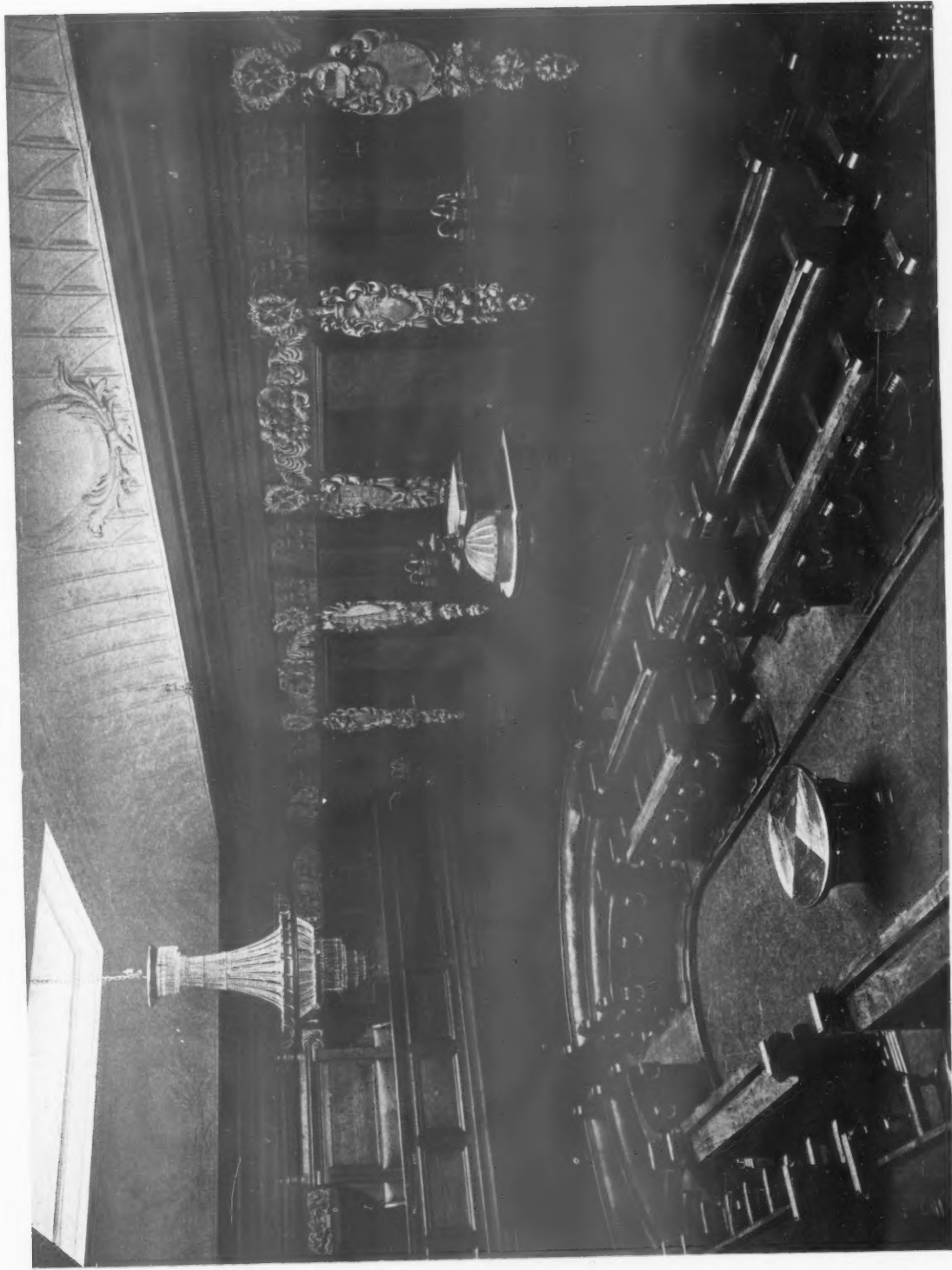


Plate III.

MARYLEBONE TOWN HALL: THE COUNCIL CHAMBER.

June 1920.

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almost as famous as Vauxhall or Ranelagh—listening to the performance of some of his own music by a band conducted by Dr. Arne, would make another interesting picture. Among the worthies of whom there should be busts or statues are Elizabeth Barrett (Mrs. Browning); Henry Hallam, who wrote his famous histories there; Barry Cornwall; Sir Thomas Picton; Richard Cosway and two other Royal Academicians—Sir Robert Smirke and H. W. Pickersgill; Richard Wilson the landscape painter; and many another celebrity who was in some way associated with Marylebone.

There has been much more or less wild speculation as to the derivation of the name Marylebone. Some deem it to be a corruption of St. Mary-le-Bourne, meaning St. Mary on the Brook, from the fact that a little chapel dedicated to the Virgin Mary stood on the banks of a small burn which runs down from the uplands of Hampstead. Another guess is that the name is possibly a corruption of St. Mary-la-Bonne.

Two centuries ago Marylebone was but a village, separated from London by a broad expanse of green fields, which were the scene of many duels—notably that in which Lord Townshend had the misfortune to wound Lord Bellamont in the groin with a pistol-shot.

The whole of the interior of the Marylebone Town Hall is noteworthy for its directness and efficiency for administration. The appointments bear evidence of careful thought and consideration—circulation for both public and staff, lifts, stairs, corridors, heating, ventilation, and lighting, are problems which have all been dealt with very successfully.

The council chamber is executed in walnut; the range of Corinthian pilasters and trophies is the principal feature of the treatment. The trophies were executed by Mr. Haughton of Worcester, and are symbolical very largely of the functions and scope of the borough.

The mayor's chair in the council chamber (page 148) is also in walnut, very richly detailed, while the lines of its composition are well controlled and skilfully disposed. The canopy or sounding-board is very successfully treated, modestly reflecting

the dignity of the office; while the carvings above it, flanking it, and in front of it, are interesting in subject as well as graceful in treatment, the blending of the shields and other heraldic devices with foliage, flower, and fruit being more congruous than this combination is usually made.

The reception-room (page 150) on the first floor overlooking the Marylebone Road is planned in immediate conjunction with two committee-rooms, the chimneypieces of which, at either end of the suite, complete a highly satisfactory axial element. The whole is executed in walnut, with rich ceilings in fibrous plaster.

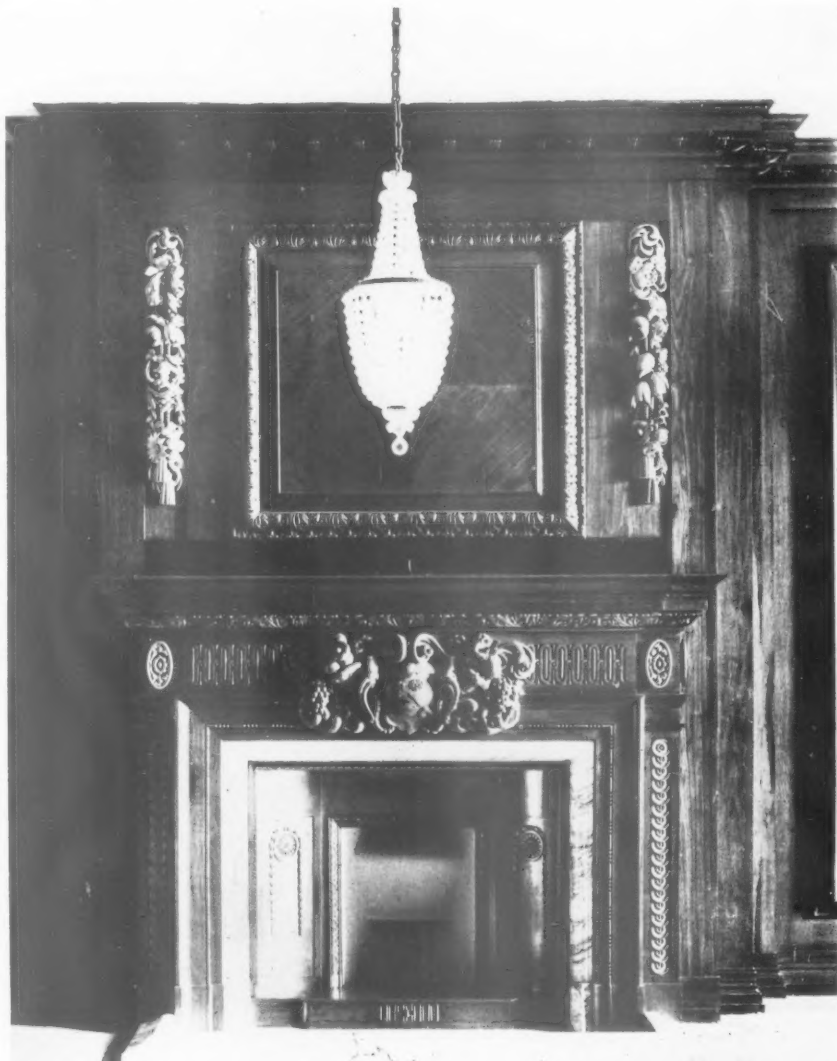
The ante-room between the main staircase and the council chamber is a brightly lighted approach paved with marble. The walls are finished in Roman stone, and the ceiling is of fibrous plaster. The doors and the window openings are filled with a treatment of bronze.

The mayor's parlour is treated in the Georgian manner, with simple and spontaneous effect, which is heightened by the panelling in white wood and by the refined design of the chimneypiece. The electric showroom on the ground floor—one of the largest compartments in the building—is divided up by a simple Doric unit, with as little interference with floor space as possible. The ceiling, in fibrous plaster, shows well-disposed planes of beam and panel.

The area occupied by the great public rooms, with the corridors on to which they open, and the double main stairs, are planned and treated in a virile and convincing way.

The main contractors were Messrs. J. Greenwood, Ltd., of London, and Mr. G. C. Hooper was clerk of works.

Other contracts include:—The metalwork was wholly carried out by Mr. W. Smith of Balcombe Street; stone-carving by Mr. Joseph Whitehead; wood-carving by Mr. George Houghton of Worcester; plasterwork modelling by Messrs. F. De Jong & Co., Ltd., of London; furniture by Messrs. John P. White & Sons of Bedford; marblework by Messrs. Whitehead and Sons of London; enamelwork by the Paripan Company; reinforced concrete construction by Messrs. Bradford & Co. of London; electric wiring by Messrs. Higgins & Griffiths of London; door furniture by Messrs. James Gibbons of Wolverhampton; tiles by Messrs. Malkin of Burslem; sanitary ware by Messrs. Emanuel & Co. of London; lifts by Messrs. Smith & Stevens of Northampton; heating and ventilating by Messrs. Jas. Cormack & Sons of Glasgow, under the supervision of Mr. Mumford Bailey; clocks by the Magneta Time Company of London; asphalt roofs by Messrs. Lawford & Co. of London; and grates by the Well Fire Company of London.



COMMITTEE ROOM: FIREPLACE IN WALNUT.

The Bear Garden Contract of 1606 and what it Implies.

By W. J. Lawrence and Walter H. Godfrey, F.S.A.

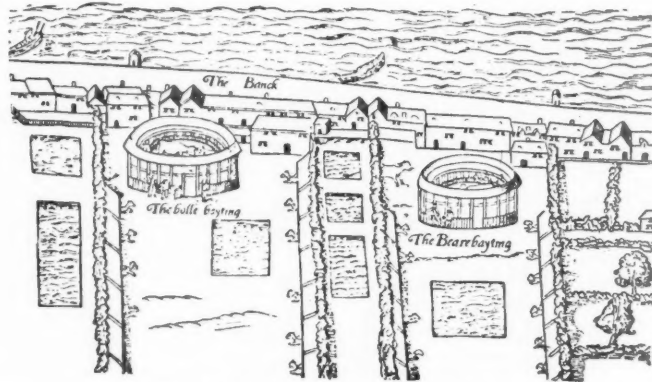
ON the score of inhumanity it is not for the present age to point the finger of scorn at the past. The pride of that superior being, man, has had a fall. Certain recent never-to-be-forgotten events reveal that behind the screen of civilization still lurks the elemental savage. It would be idle, therefore, for two unpretending archæologists to moralize over the fact that for close on six hundred years, dating from the reign of the first Plantagenet, "the royal game of bulls and bears" was an abiding delight of the London populace, and for a considerable portion of that time enjoyed the sanction of royal authority. Our *métier* is simply to face the facts and deal with them as they are.

Circumstances early conspired that "the royal game" should be relegated to the southern side of "the silver sliding Thames." From time immemorial western Southwark, with its many-hued lures, had been the playground of the London masses. But the transference of bull and bear baiting to this district was not so much determined by natural gravitation as by Richard II's proclamation bidding the butchers of London purchase some ground "juxta domum Roberti de Parys" for the dumping of offal, so that the city might be rid of a long-standing evil. Here was good feeding for bears and mastiffs going to waste, and horse sense soon suggested what in or about 1400 became an accomplished fact, that the better to utilize this refuse, bear-baiting should be set up in the manor and liberty of Paris Garden. As that long-persisting term "bear-garden" betokens, the game at first was a mere affair of the open, the bear being fastened to a stake within a palisaded enclosure round which the spectators stood. But later on, with the permanent removal of the game eastward to the Liberty of the Clink—an event which took place about 1540—more substantial accommodation came to be provided. In connexion with this transference one important fact must be borne in mind. It has been completely overlooked by London topographers, with the consequence that the history of bear-baiting has become in their hands a tangled skein. And yet one would have expected them to be fully cognizant of that curious conservatism of our people whereby familiar terms are kept in use long after their real significance has disappeared. They might have recalled that when the Cockpit in Drury Lane was transformed into a playhouse it was renamed the Phoenix, but people persisted in calling it the Cockpit. What they have utterly failed to grasp is that just as the bear-baiting place remained in popular view a bear-garden long after it had become an amphitheatre, so too it was commonly referred to as "Paris Garden" for close on a century after it had been removed from that locality. Taken literally, these references run counter to all the scientific evidence on the subject available, and particularly to the unanimous verdict of the old map-views; a circumstance which should have convinced our topographers of the stupidity of literal-mindedness.

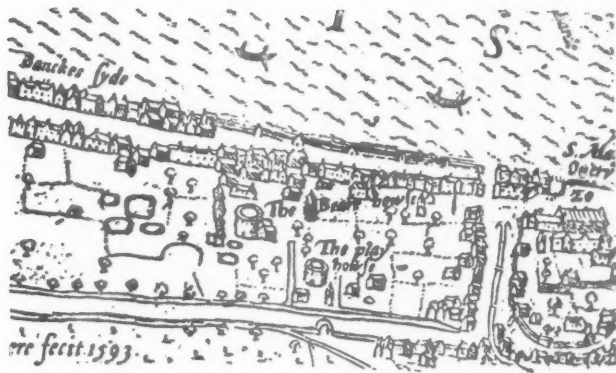
The view now given of the Southwark Bankside from Agas's Map of London, representing the city as it was about 1560, serves to show the degree of progress which had been made within a decade or so of the removal of bear-baiting from Paris Garden to the Clink. (Parenthetically it may be noted that the details presented are amply substantiated in the Map of London by Braun and Hogenbergius, based on a survey of

c. 1554-1558, as well as in the map given in William Smith's MS. of the "Description of England," c. 1580.) In this we find two contiguous open circuses of no great elevation, the more westerly being inscribed "the bolle bayting," and the other "the Bearebayting." Each is situated in a field provided with a pool for washing the wounded animals, and bordered by numerous dog-kennels. Previously, it is to be noted, the bull-baiting had been held in the old bull-ring in High Street, Southwark. To judge by the illustrations, the accommodation for the spectators in both circuses was simply a roofed circular grand stand, or, in the language of the day, "a scaffold." Whether this impression is erroneous or some alteration took place within the succeeding twenty years, the fact remains that an account of the shocking accident at the Bear Garden on a Sunday in January 1583 conveys that, besides the ground stand, that particular circus had a gallery. Possibly the gallery was there from the beginning, as the whole is said to have been old, rotten, and underpropped.

Viewing the inter-relationship of the early Bankside circuses and the first Shoreditch theatres, the action and reaction from a physical standpoint of the one upon the other, it is unfortunate we should have so few definite details as to the precise nature of the early circuses. So far, however, as it can be determined, it would appear that the first London theatre-builders owed nothing to the primitive amphitheatres beyond the openness and circular disposition of their houses, all the rest (and notably the three regulation galleries) being carried over from those earlier playing-places, the inn-yards. But if they took a hint, they soon paid it back with interest. There is some reason to believe that, on the rebuilding of the Bear Garden within six months of the shocking disaster, a more capacious scale was followed, and that the new baiting-place was based on the more stable lines of the North London playhouses. Architecture was at last rearing its head. With the opening of the improved Bear Garden, or at any rate within a lustrum later, bull-baiting was transferred there from the neighbouring circus, and thenceforward the two games were conjoined. Neither in Southwark nor elsewhere is any later trace of a separate bull-baiting amphitheatre to be found. One has only to glance at the section now reproduced from Norden's Map of London in 1593 to be convinced of the accuracy of these deductions. Here only one baiting-place is depicted, "The Bear howse," and it has little to distinguish it from "The play



SECTION FROM AGAS'S MAP OF LONDON.



SECTION FROM NORDEN'S MAP OF LONDON.

howse," otherwise the Rose Theatre, save that it has a stable attached and is a trifle the larger of the two.

In December 1594 Philip Henslowe, of Diary fame, and his son-in-law, Edward Alleyn, the celebrated actor, purchased the Bear Garden, and in 1604 consolidated their position by acquiring for a good round sum the Mastership of the Royal Game of Bulls and Bears, an office established by Henry VIII, whose holding rendered them immune from all competition or interference, and precluded the necessity of paying regular fees for the right to bait. Securely entrenched behind their patent, they proceeded to improve their property at their leisure, and in 1606 decided to rebuild most of the outhouses attached to the preliminary gate-entrance to the Bear Garden. The contract for this reconstruction is preserved at Dulwich College, and has been reproduced in Collier's "The Alleyn Papers." There is danger, however, that the importance of its implications for future antiquaries may be obscured by the contention of that prime Henslowe authority, Mr. W. W. Greg, who disdains to give more than a summary of the document in his "Henslowe Papers," maintaining that it has nothing really to do with the existing Bear Garden, and was merely a contract for the partial rebuilding of a private dwelling. To demonstrate the erroneousness of this view we purpose reproducing the essential parts of the contract and revealing its significance by scientifically deduced plans and an excursus. After the usual preliminaries the contract reads:

... That the saide Peter Streete, his executors administrators or assignes, before the thirde day of September next comynge after the date hereof, shall at his owne or their owne proper costes and charges, not only take and pull downe for and to the use of the saide Phillipp Henslowe and Edward Alleyn their executors or assignes, so much of the timber or carpenters worke of the foreside of the messuage or tenemente called the Beare garden, next the river of Thames in the parishe of St. Saviors aforesaide, as conteyneth in lengthe from outside to outside fiftie and sixe feete of assize, and in bridth from outside to outside sixeteene feet of assize; but also in steade and place thereof, before the saide thirde day of September, att his or their like costes and charges, shall well sufficiently, and workemanlike, make or erect sett up and fully finishe one new frame for a house, to conteyne in length from outside to outside fyftie and sixe feete of assize, and in bridth from outside to outside sixteen foote of assize, which frame shalbe made of good, new sufficient and sounde Tymber of oke, to be fynished in all thinges as hereunder is mentioned; that is to say: that the said frame shall conteyne in height two storeyes and a halfe, the two whole storyes of the same frame to be in height from flower to flower ten foote of assize a peece, and the halfe story to be in height fower foote of assize, and all the principal rafters of the same frame to be framed with crooked postes and bolted with iron beltes thorough the rafters, which iron boltes are to be provided at the costes and charges of the saide Peter Streete his executors or assignes. And also shall make in the same frame throughout two floweres with good and sufficient joystes, the same floweres to be boarded throughout with good and sounde deale boardes to be plained and closely laid and shott. All the principall longe upright postes of the saide frame to be nyne ynches broade and seaven ynches thicke: and shall make in the same frame three maine summers, that is to say in the uppermost story twoe summers, and in the lower storey one summer, every summer to be one foote square; all the brest summers to be eight ynches broade and seaven ynches thick. The same

frame to jetty over towards the Thames one foote of assize. And also shall make on the south side of the saide frame a sufficient staire case, with staires convenient to leade up into the uppermost romes of the saide frame, with convenient dores out of the same stairecase into every of the romes adjoyning thereunto, and in every rome of the same frame one sufficient dore; and also by the same stair case shall make and frame one studdy, with a little rome over the same, which studdy is to jetty out from the same frame fower foote of assize, and to extend in length from the saide staire case unto the place where the chimneys are appoynted to be sett, with a sufficient dore into either of the romes of the same studdy. And the nether story of the same frame shall separte and divide into fower romes: that is to say, the first towards the east to be for a tenemente, and to conteyne in length from wall to wall thirteene foote of assize; the next rome to be for a gate rome, and to conteyne in length ten foote of assize; the third rome twenty foote of assize, and the fowerth westward thirteene foote of assize. And the second story shall separte into three romes, the first, over the rome appoynted for a tenemente on the east end of the said frame, to conteyne in length thirteene foote of assize, the middle rome thirty foote of assize, and the third rome westward thirteene foote likewise of assize. And the halfe story above to be divided into two romes, namely over the said tenement thirteene foote, to be separed from the rest of the said frame, and the residue to be open in one rome only. And out of the saide frame towards the Thames shall make twoe dores, and one faire paire of gates with twoe wickettes proportionable. And also att either end of the lower story of the same frame shall make one clere story windowe [to] either of the same clere storyes, to be in height three foote of assize, and sixe foote in length, and the middle rome of the same frame, conteyninge twenty foote, to have a clere story windowe throughout of the height of the saide former clere storyes: and in the second story of the same frame shall make three splay windowes, every window to be sixe foote betwene the postes; and in the same second story shall make seaven clere story windowes, every clere story to be three foote wide a peece, with one mullion in the midst of every clere story: and every of the same clere storyes to be three foote and a halfe in depth. And over the foresaid gate shall make one greet square windowe, to be in length ten foot of assize and to jetty over from the said frame three foot of assize, standinge upon twoe carved Satyres, the same windowe to be in wheight accordinge to the depth of the story, and the same windowe to be framed with two endes with mullions convenient: and over the same windowe one piramen with three piramides, the same frame to have fower gable endes towards the Thames, and upon the top of every gable end one piramide, and betwene every gable end to be left three foote for the fallinge of the water, and in every gable end one clere story, and backward over the gate of the same frame towards the south one gable end with a clere story therein, and under the same gable end backward in the second story one clere story windowe. And also in that parcell of the saide frame as is appoynted for a tenement shall make twoe paires of staires, one over an other by the place where the chimneys are appoynted to be sett. And that he the said Peter Streete, his executors administrators or assignes, shall before the saide thirde day of September next comynge after the date hereof fully fynishe the saide frame in and by all thinges as aforesaid, and all other carpenters worke specified in a platt maide of the said frame, subscribed by the saide Peter and by him delivered to the said Phillipp Henslowe and Edward Alleyn, and in such comely and convenient manner and sorte as by the same platt is figured, without fraude or covyn, and at his or th-ir own charges shall fynd all nayles to be used in and aboute the carpenters worke of the same frame. For and in consideration of which frame and worke to be made performed and fynished in forme aforesaide, the saide Phillipp Henslowe and Edward Alleyn for them and either of them, their executors and administrators, doe covenante and graunte to and with the saide Peter Streete, his executors and assignes, by theis presentes, that they the saide Phillipp Henslowe and Edward Alleyn or either of them, their executors or assignes, shall and will well and truly paie or cause to be paid to the saide Peter Streete, his executors or assignes, at the now dwellinge howse of the said Phillipp Henslowe in the parish of St. Saviors aforesaide, the some of threescore and five powndes of lawfull mony of England in manner and forme followinge, that is to say: in hand at thensealinge hereof the some of ten powndes of lawfull mony of England, the receipte wherof the saide Peter Streete doth acknowledge by theis presentes; upon the delivery of the saide frame at the Beare garden aforesaid other ten powndes thereof, and when the same frame shalbe fully and wholly raised twenty powndes thereof, and upon the full fynishinge of the same frame in forme aforesaid twenty and five powndes residue, and in full paymente of the saide some of threescore and five powndes. In witness whereof the saide parteis to theis present Indentures interchaungeably have sett their handes and seales. Yeoven the day and yeres first above written.

Signum P. S.

PETRI STREETE.

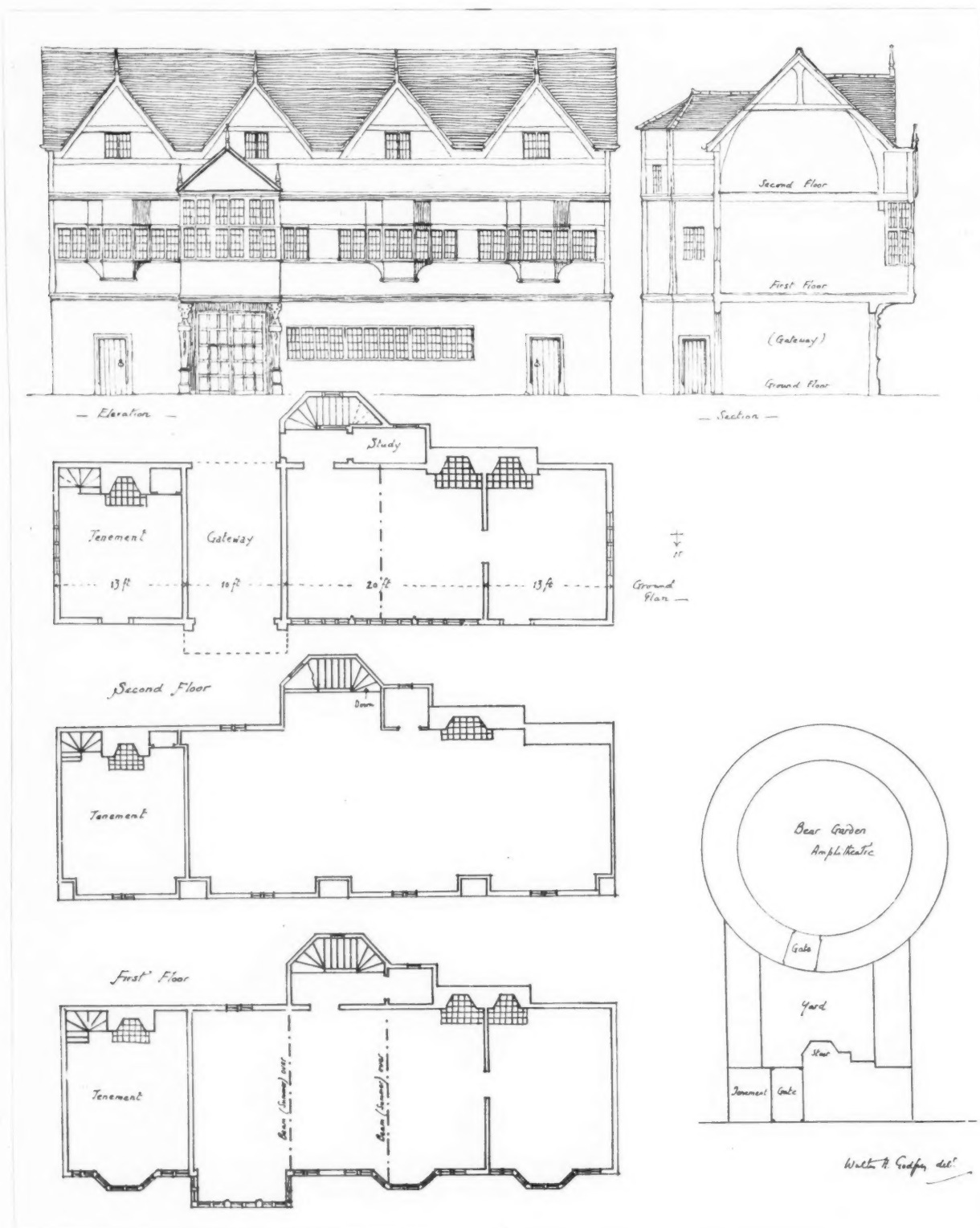
Sealed and delivered in the presence of me
THOMAS BOLTON Scr.

JOHN ALLYN.

Indorsed "Peter Streetes covenantes and bond for the building of the beare garden."

Further endorsements upon the agreement show that various sums to the total amount of £50 10s. 8d. had been paid to Street. The work was not completed until January 1607, but it included certain additions, some stables and sheds, a dormer, and a kitchen.

was intended for no ordinary purpose, and we have here *prima facie* evidence, as the lawyers would say, that it formed a sort of gatehouse to the Bear Garden. That impression gains some confirmation from the use of the term "foreside," which obviously connotes a courtyard, and we are immediately struck



MR. GODFREY'S CONJECTURAL PLANS OF THE BEAR GARDEN GATEHOUSE, 1606.

The first thing that strikes us on reading over the foregoing specifications is the curiously composite nature of the structure, the great part of it being uninhabitable, since "the tenement," or living premises, was cut off from the rest. Clearly the whole

by the fact that the two connective sides of the yard would answer remarkably well for the buildings housing the bulls and bears, some of which are referred to in the endorsements. Following this, a flood of light comes upon us as we recall an

apposite passage in Lambard's "Perambulations of Kent" (1596):—

"Those who go to Paris Garden, the Bell Savage, or Theater, to behold bear-baiting, interludes or fence-play, must not account of any pleasant spectacle, unless first they pay one penny at the gate, another at the entry of the scaffold, and a third for quiet standing."

It is not too much to say that the plans which accompany this article render this statement for the first time perfectly comprehensible to the latter-day mind. It only remains for us to suggest for what particular purposes the various sections of the gatehouse were intended. To begin with, there is no room for doubting that the little tenement to the east was designed for the domestic uses of the bear-ward. Owing to the notorious stench which came from the Bear Garden, it was far from being a desirable residence, and few could be found to occupy it. We

next recall a fact known only to a few Elizabethan specialists, viz., that every early "public" playhouse had its adjacent and associated tap-house; and (apart from the interesting speculation as to whether the principle really originated there) we naturally look for evidence of the existence of something of the sort in connexion with the Bear Garden. People consumed a lot of eatables and drinkables at the play in those days, and it was quite common for attendants to carry wine and bottled ale into the theatre during the performance. To our mind, the greater portion of the gatehouse proper, with its ample, well-lit spaces, was devoted to the purposes of a tap-house. Possibly the unboarded ground floor was utilized as a store, and the second floor as a drinking-room. The external staircase leading up from the courtyard was surely designed for the convenience of toppers coming from the Bear Garden. Even the presence of a "study" amidst such surroundings fails wholly to disturb us, cognisant as we are of the fact that the term was used in Elizabethan days in a very loose sense, now being applied to an attorney's sanctum and now to a counting-house. The study was simply Henslowe and Alleyn's office. It served not only for keeping the accounts of the Bear Garden, but as the official habitat of the partners in their capacity of Master of the Royal Game of Bulls and Bears, in which they had sole authority to grant licences for baiting in the country. The entire structure, therefore, was at least tripartite in its utility.

Something remains to be said on the technical side, particularly in regard to the accompanying plans, for which Mr. Godfrey, besides participating in the work of general interpretation, assumes sole responsibility. It should not, of course, appear extraordinary, though it comes with a welcome surprise, that the specifications of buildings of the early Renaissance so completely bear out the conclusions gained by a study of the buildings of the period. It is a compliment to the architects of those days, who drafted their specifications with such care in phraseology still in use to-day, that we are enabled with ease to reconstruct vanished buildings of which we have no pictorial records. The specification of the gatehouse to the Bear Garden is curiously precise in its definition of every part and feature of the composite building, and in this it is superior to the specification of the Fortune Theatre, which, however, is richer in practical references to materials and building methods. After what has already been said little need be advanced in



THE HOPE THEATRE AND BEAR GARDEN IN 1616.

explanation of the plans or in comment on the characteristics of the building. The framework is of oak, and it will be noticed that one main cross-beam ("summer") is required to support the first floor, and two the second floor, the partitions bearing the weight of the rest. The staircase of the chief rooms projects towards the south, while the tenement has a pair of stairs of its own in the traditional place beside the chimney. The exact position of the chimneys is alone problematical, but they are evidently on the south side, the same side as the main staircase. The gateway and the projecting window over, supported by carved posts (satyrs), and crowned with a pediment (piramen), form the main feature. The position and size of the other windows are scrupulously detailed, and they are described as clere stories, or splay-windows, the former of which has been interpreted on the plans as flush with the

frame and the latter as bay windows or oriels. The position of these with the gables works out admirably with the characteristic grouping of the timber houses of the early seventeenth century.

A final word must now be said on the vital question as to how long this new gatehouse remained a characteristic of the Bear Garden buildings. In August 1613 Philip Henslowe and Jacob Meade, the then proprietors of the premises, entered into an agreement with Gilbert Katherens, carpenter, for the rebuilding of the amphitheatre on the model of the Swan Theatre. The contract is extant, but it is too long to quote here *in extenso*. (It is most readily to be found in an appendix to G. P. Baker's "Development of Shakespeare as a Dramatist.") Suffice it to say that the new building was to be used partly as a play-house and partly as a baiting-place for bulls and bears, and was to have a removable stage. It was presently to be known as the Hope Theatre, the house where Ben Jonson's "Bartholomew Fair" was first produced. The contract calls for the pulling down and rebuilding on the same site of "all that game place or house wherein beares and bulls have been heretofore usually bayted, and also one other house or stable wherein bulls and horses did usually stande," but it specifies no other alterations. Not a word is said about the housing of the bears. Clearly the courtyard remained much as before, and with it the gatehouse. There was still need for the bear-ward's tenement and the tap-house. Seeing that the Hope, in its capacity of bear-garden, lasted until Pepys's meridian, these facts give the contract of 1606 an added importance.

Traces of the old courtyard and tap-house still linger. They were first pointed out with remarkable perspicacity (remarkable because the evidence known to us was not known to him) by Sir Walter Besant in an article on "South London" in "The Pall Mall Magazine" for September 1898. "In a little lane now called the Bear Garden," he writes, "there is a small square area which I take to be the survival of an open court in front of the circus; there is also a small tavern [called, according to the accompanying illustration, "The White Bear"]; the house itself is not ancient, but I believe that it stands on the site of an older tavern which provided beer and wine for the spectators of the bear-baiting."

In that belief, having shown good reasons for the faith within us, we desire to express our acquiescence.

The Threatened City Churches.

IT is gratifying to notice how fierce a fight is being made for the preservation of the threatened City Churches. The report of the Commission appointed by the Bishop of London has been met everywhere with an intensity of opposition that seems likely to prevail against the monstrous proposal to demolish nineteen venerable churches that are so many monuments of piety and social history, and of a peculiarly interesting phase of architecture and the allied arts.

The nineteen churches against which the black mark has been put are as follows: All Hallows, Lombard Street, and All Hallows, London Wall *; St. Anne and St. Agnes with St. John Zachary, Gresham Street; St. Alban, Wood Street; St. Botolph, Aldgate; St. Botolph, Aldersgate *; St. Clement, Eastcheap; St. Dunstan-in-the-East, Tower Street; St. Dunstan-in-the-West,* Fleet Street; St. Katherine Coleman,* Fenchurch Street; St. Magnus, London Bridge; St. Mary Aldermanbury, corner of Love Lane; St. Mary-at-Hill, Eastcheap; St. Mary Woolnoth,* King William Street; St. Michael Paternoster Royal, College Hill; St. Michael, Cornhill; St. Nicholas Cole Abbey, Queen Victoria Street; St. Stephen, Coleman Street; and St. Vedast, Foster Lane. (Those distinguished by an asterisk are *not* Wren churches.)

Such a massacre of the innocents is dreadful in the apprehension. Everything possible should be done to prevent it. The reasons for the Commission's recommendations are, in the main, sordidly utilitarian. The churches, it is thought by the iconoclasts, have now no justification for their existence, the worshippers in them being so few. That is a specious argument, but, as we shall presently take leave to show, it is vitiated by an inherent fallacy. There is a much more powerful appeal to one's sympathy in the cognate plea that in the outlying districts of London there is great need for more churches, and that the sale of the sparsely attended City churches scheduled by the Commission would realize about a million and a half of money that would afford much-needed relief.

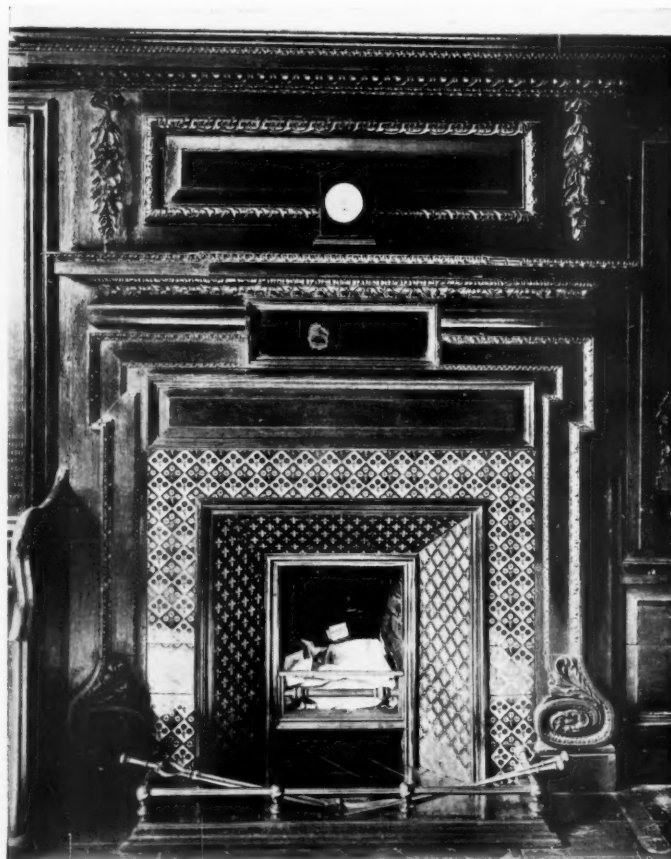
On the other hand it is contended that, in this case as in so many others, the end, good as it is, does not fully justify the means. On close examination, there is, indeed, something sinister in this cry of "new lamps for old"—a certain faint tone of worldliness. With that, however, we have nothing to do—our concern is with the fallacy we have promised to expose. It is this: that a venerable church becomes valueless in proportion as its congregation wanes. This is to put the case on a very low plane; and that the City has not the church-going population it had in the days of Wren is a belated discovery.

But are there not sermons in stones? Is not a church a perpetual admonition that man does not live by bread alone? "The form, the form alone is eloquent," independently of the special function for which the church was built. And while the outward form is a perpetual benediction to the passer-by, an "outward and visible sign of an inward and spiritual grace," cheering and comforting thousands to whom it is a perpetual reminder that sordid commercialism is not the sole factor in life, the interior of every church in the City is a treasury of objects worth preserving, survivals of a day in which both art and faith were less sophisticated than in ours. If these churches are allowed to go, London will not be much the richer commercially, but in spirit and in the things of the spirit will be infinitely poorer. It simply cannot afford to lose any more of its quaint old churches—especially not those that bear the mind's impress of the greatest of England's architects, Christopher Wren, and the tool-marks of the prince of wood-carvers, Grinling Gibbons.

The accompanying illustrations serve to indicate the very interesting character of some of the City church interiors; the vestries, as the example from St. Nicholas Cole Abbey suggests, often contain quaint relics of the taste of a bygone era. Such relics, of course, would not be utterly destroyed if the churches were demolished, but would probably find asylum in the homes of British profiteers or American millionaires. Then, while the woodwork, or such objects as those shown in the illustrations, might be got away without irreparable damage, the plasterwork, often extremely well worth preservation, would inevitably suffer severely in being torn down. As may be inferred from a glance at the background against which the font shown on

page 157 is set, All Hallows, Lombard Street, is particularly rich in carving. The pulpit and its sounding-board, and two especially noteworthy oak doorcases, are all elaborately carved, especially the north doorcase. The prospective degradation of such fine specimens of old work into collector's "curios," or exhibits in a museum, cannot be contemplated without pain, which is not lessened when we are told that "such sentimentality" is akin to the barbaric superstition of ancestor worship. We prefer to regard veneration for noble survivals as being, on the contrary, a distinguishing mark of refinement in civilized man.

"Out of evil cometh good." The Commissioners' report, by provoking a storm—or, as someone has said, "a perfect hurricane" of opposition, has demonstrated the existence of an enormous volume of affectionate regard for the venerable churches whose existence is threatened. We hope to have a further opportunity of illustrating the City churches.



CHIMNEYPiece IN VESTRY, ST. NICHOLAS COLE ABBEY, QUEEN VICTORIA STREET.



ALL HALLOWS, LOMBARD STREET: THE FONT.

DECORATIVE PICTURES.

*Photo:**Anderson, Rome.*

STUDY OF DEAD BIRDS AND GAME.

By Jan Weenix (c. 1644-1719).

From the Collection of Sir Frederick L. Cook, Bart, at Richmond

Decoration and Furniture

from the Restoration to the Regency.

VI—Decorative Pictures.

By Ingleson C. Goodison.

ONE important resource of the decorative designer throughout the seventeenth and eighteenth centuries consisted in the employment of pictures, conventionally designed, and conceived as decorative units to accord with their environment. These were usually formal flower, fruit, and bird "pieces," or architectural scenes, empanelled in moulded frames enriched with carving, and disposed upon chimneypieces,

and banqueting halls of mighty sportsmen; bouquets of choice blooms in vases of chiselled marble or *orfèverie* remind us that the seventeenth-century Dutchman loved flowers with a passionate fondness, and transferred to canvas "all but the fragrance of rare blooms and the flavour of choice fruits reared by the careful culture of Holland." Scarcely less frail and perishable were the tall Venetian glasses and goblets—miracles of



Property of

FRUIT PIECE WITH OYSTERS, ETC.

J. De Heem, 1643.

Theodore W. H. Ward, Esq.

doorcases, or in situations where they were calculated to produce the most impressive effect. In the conception of these pictures everything was subordinated to the decorative purpose, and it should be borne in mind that such works, torn from their setting and encountered amidst the confusion of picture galleries, are robbed of their *raison d'être*. Scenes from the chase, and dramatic representations of combats between fierce animals or birds, were appropriate embellishments of the hunting lodges

and banqueting halls of mighty sportsmen; bouquets of choice blooms in vases of chiselled marble or *orfèverie* remind us that the seventeenth-century Dutchman loved flowers with a passionate fondness, and transferred to canvas "all but the fragrance of rare blooms and the flavour of choice fruits reared by the careful culture of Holland." Scarcely less frail and perishable were the tall Venetian glasses and goblets—miracles of

fictile art—depicted by the still-life painters who enshrined in their compositions masterpieces of the silversmith—cups of lustrous nautilus shell, costly dishes of gold or silver, the workmanship worthy of that marvellous file wielded by Cellini—with shapely vessels of faience and porcelain, Eastern carpets, sumptuous fabrics; exotic birds and fruits; for as trade and navigation discovered new worlds, so painters delighted in fresh objects of curiosity or great decorative beauty, which they

arranged with fine æsthetic judgment and represented with amazing fidelity.

Painters "sprouted from the very soil" of the Netherlands at this period, drawing inspiration from intercourse with Spain and Portugal, Italy and the marvellous East. Spanish occupation of the Netherlands invested portraiture with all the decorative qualities; the migration of Dutch and Flemish artists into Italy disclosed the grandeur and elegiac sentiment of the Campagna with its majestic antique ruins; widetransmarine adventure enlarged the circumscribed domain to distant Java, and enriched Holland with the ancient art, the flora and fauna, of the Orient. All this material afforded a rich field to a school of painters temperamentally endowed with powers of observation—lacking perhaps the qualities of poetic imagination, but inheriting aptitudes for perfection in technique and great manipulative excellence.

The decorative painters seized upon everything bright

and sparkling—nosegays of gay flowers, glittering arms, gleaming *orfèvrerie*, the sheen of satins and the lustre of pearls, gorgeous long-tailed birds of brilliant plumage, the velvety surface of the peach, the bloom upon grape or plum, the lofty vase:—

"Where China's gayest Art
has dy'd
The Azure Flow'rs,"

arranging their bouquets with fine feeling for design, and depicting them with consummate draughtsmanship and brilliant yet harmonious colouring and richness of handling, studying the play and reflection of light as it illumines each delicate contour, the limpidity of fluid, the dew-drops glistening in the sun, and suffusing all the precise details with silvery harmonies or golden splendour. The conventional "flower piece" consists of a central bouquet arranged in an antique vase of beautiful contour, sculptured with bassi-rilievi, standing upon a marble slab or balustrade, upon which are a few stray blooms or leaves, drops of



Photo :

V. & A. M.

FLOWER PIECE.

Jacob van Walscapelle, 1667.

Victoria & Albert Museum.



Property of

FRUIT PIECE WITH A LOBSTER, ETC.

J. D. De Heem, 1695.

Theodore W. H. Ward, Esq.

DECORATION AND FURNITURE.

DECORATIVE FURNITURE.



Plate IV.

June 1920.

STILL-LIFE COMPOSITION.

Abraham van Beijeren (c. 1620-1674).

20

water, butterflies and other insects. A magnificent composition of this character in a carved frame adorning a fine chimney-piece bearing the crowned cipher of William III appears in an etching by Daniel Marot: the vase stands upon a low pedestal covered with a richly embroidered lambrequin and flanked by a pair of sculptured sphinges. Marot's pattern-book gives designs for a number of decorative pictures, and it is perhaps worthy of remark that much of the excellence and homogeneity of style prevailing in the decorative arts during the seventeenth and eighteenth centuries is traceable to the pattern-books issued by professional designers, whose general indications were a source of co-operative inspiration to the artists and craftsmen of the period.

The illustration on page 159 represents a picture painted on panel by J. De Heem in 1643, from the capital collection of Dutch pictures formed by Theodore W. H. Ward, Esq. The subject is a characteristic composition of this fine master, displaying a table profusely laden with fruit, oysters, a tall glass, and a goblet of the same material. J. De Heem was a member of a family of painters famous for the delineation of fruit, flowers, and inanimate objects, and this picture is an illustrious specimen of his abilities. A painting, reproduced on page 160, signed J. D. De Heem and dated 1695 exhibits no little similarity, and is hung, in the same collection, as a pendant to the foregoing example.

This theme, with interesting variations, was immensely popular among the wealthier classes in Holland, where true epicureans found great delight in the transitory glories of their tables, and commanded art to preserve with greater permanence these feasts for the eye. Willem Claesz Heda (1594-1679), Abraham van Beijeren (1620-1675), Willem van Aelst (1620-1679), Jacob van Es (1606-1666), Willem Gabron (1625-1679), Pieter



STILL-LIFE GROUP.

Willem Kalf.



Property of

T. W. H. Ward, Esq.

FLOWERS IN A VASE.

Rachel Ruijsch.

Gijssels (1621-1690), the De Heems—David (1570-1632), Jan Davidszoon (c. 1606-? 1683), Cornelis (1630-1692)—and Pieter de Rijng (1615-1660) were among the foremost painters of such "breakfast-pieces," as they have been termed, whose pictures are remarkable for taste of arrangement and transparency of colour, combined with rare modelling and a "melting" technique.

Pictures by Jacob van Walscapelle (fl. 1665-1718), an example of whose rare work, from the Victoria and Albert Museum, South Kensington, appears on page 160, are generally small in size, and distinguished by remarkable finish and minuteness of execution. This picture is typical of his favourite subject—a group of flowers and foliage enlivened with butterflies, in a glass vessel standing upon a marble-topped table. Samuel Pepys relates in his interesting diary an account of his visit in 1669 to the studio of Simon Verelst, or Varelst (c. 1644-c. 1721), who practised his art in England with much success, and was greatly esteemed for the high finish and illusive vraisemblance of his works. Pepys's delight in this aspect of the artist's work is given in the worthy diarist's own words:—

[April] "10th. To one Everest (Varelst) who did shew us a little flower pot of his drawing, the finest thing that ever, I think, I saw in my life, the drops of dew hanging on the leaves so as I was forced again and again to put my finger to it, to feel whether my eyes were deceived or no. He do ask £70 for it: I had the vanity to bid him £20. But a better picture I never saw in my whole life, and it is worth going twenty miles to see it."



Property of

Theodore W. H. Ward, Esq.

BIRD PIECE, WITH FLOWERS AND FRUIT.

James Bogdani.

Doubtless the picture to which reference is made in the foregoing was, in point of size, an "easel" picture, as distinct from the larger built-in paintings of purely decorative intention. Belonging to the latter category were those commissioned by Pepys, in the same year, from Hendrick Danckerts—prospects of the four palaces of the King—Whitehall, Hampton Court, Greenwich, and Windsor—which he ordered from that artist in emulation of one forming a chimneypiece at Lord Bellasys's house at Hampstead. Choice hovered between oil and distemper as a medium for the execution of these pictures, and unaccountably a view of Rome was substituted for that of Hampton Court. The artists of Holland had found at this period landscapes invested with true decorative sentiment in the vicinity of Rome, amidst the solemn ruins of majestic temples. In the dignified state-rooms at Hampton Court Palace are still to be found scenes of this description painted by the Huguenot *émigré* Jacques Rousseau, which are utilized as sopra-porta pictures—a number of which this artist also painted for the adornment of Montagu House in Bloomsbury Square.

"Fixed landscapes" and "perspectives," views of cities, stately harbours—"sea-ports" or "embarkations"—sea-pieces and maritime engagements, were popular contributions to contemporary decoration under Wren and the succeeding architects of the Georgian era. Archer's fine Board Room, at the Admiralty in Whitehall, boasts two overdoor pictures—sea-pieces attributed to Van de Velde—in frames of carved wood enhanced with gilding. There is a reference in Pepys's entertaining diary (1662-3) to the "perspective" by Hoogstraeten in the "little

closett" at the house of Mr. Povy in Lincoln's Inn Fields, which being placed opposite a doorway gave the illusion of looking through a vista of a Dutch house-interior,* imposing upon the visitor by a remarkable appearance of actuality.

The works of the majority of Dutch still-life painters claim careful scrutiny by reason of their extreme precision and meticulous finish, which is nevertheless obtained without undue sacrifice of breadth. These artists delighted in the minutest detail and delineated with botanical exactitude, exhibiting a remarkable feeling for reality, and at the same time placing emphasis on the pictorial, using their subjects for interpreting effects of light and as a vehicle for brilliant glowing colour.

During the second half of the seventeenth century England produced few native painters, but freely employed foreign talent and absorbed the works of innumerable foreign artists. Religious intolerance in neighbouring countries drove thousands of gifted and highly trained artists, artisans, and craftsmen to the hospitable shores of this island, and upon the restoration of the monarchy began an extensive activity to repair ravages caused by civil war, the iconoclasm of the Commonwealth, and by the Great Fire of London. In the wider domain of painted decoration, encouragement had previously been given to foreign artists such as Rubens, Gentileschi, De Critz, and Cleyn, under Inigo Jones; while the buildings of Wren and his contemporaries found employment for Heude, De La Fosse, Verrio, Belucci, Chéron, Parmentier, Berchet, Ricci, Laguerre,

* M. Jourdain, "Art Journal," 1911, Oct.



PEACOCK, BIRDS, AND FOWL.

Melchior D'Hondecoeter.

and Lanscroon. Streater and Thornhill were native artists, and so was FRANCIS BARLOW (c. 1626-1702), who worked usually in

the more contracted sphere of decorative picture-painting. His excellence consisted in the representation of the feathered tribe, the heron, crane, pelican, and cassowary, waterfowl standing in marshy ground by a pool. Among the most familiar names in the decorative delineation of bird-life are MELCHIOR D'HONDECOETER (1636-1695), JAKOB VICTOR (fl. 1670), WIJN-TRANCKS (fl. c. 1667), JAN BAPTIST BOEL (1650-1688/9), JAN VAN ALEN (1651-1698), LUKE CRADOCK (d. 1717), PIETER CASTEELS (1684-1749), and JAMES BOGDANI (d. 1720), of whom D'HONDECOETER is by far the most renowned. Bird-pieces by Cradock and Casteels are numerous in England. Bogdani, "the Hungarian," of whom few authentic particulars have transpired, was decorative-painter to Queen Anne, and is well represented at Kew "Palace" and in the accompanying illustrations. The fame of JAN WEENIX (1640-1719) rests especially upon his paintings of dead game and weapons of the chase, which are represented usually in a decorative landscape, and grouped against the pedestal of a finely sculptured vase. He usually introduced a hare into his compositions, and painted fur or feather with remarkable truth.

Subjects of a similar nature were painted by JAN FYT (c. 1609-1661) and ANTON GRIEF (1670-1715).



Property of

BIRDS IN A LANDSCAPE.

James Bogdani.

Theodore W. H. Ward, Esq.

The name of the flower and fruit painters is legion, and even by confining it to the most famous, or to painters who practised their art, or whose works were numerous, in this country, during the period under review, the list is too extensive to particularize. JEAN-BAPTISTE MONNOYER (1635-1699) — formerly called "BAPTISTE" — is easily the most famous of the earlier painters of "flower pieces," as JAN VAN HUIJSUM (1682-1749) is of the later school; for just as all wood-carving is popularly ascribed to the hand of Gibbons, all mid-Georgian furniture to Chippendale, all decoration of a certain late-Georgian character to

and sometimes fruit, with marvellous fidelity, great beauty, and fine decorative effect. To the foregoing should be added the fruit-painters and breakfast-painters who sometimes painted flowers—De Heem, De Rijng, and Van Beijeren, to whom reference has previously been made—MICHAEL ANGELO DI CAMPIDOGGIO (1610-1670), ALART COOSEMANS (fl. 1630), WILLIAM GABRON (c. 1620-1679), PIETER M. GILLEMANS (d. 1692), and WILLEM KALF (c. 1621-1693), the painter of the superb "still life" which is illustrated on page 161.

Splendid decorative compositions of antique ruins issued



Property of

T. W. H. Ward, Esq.

FLOWERS AND FRUIT.

Jan van Os.

Adam, so every flower painting is by "Baptiste" or Van Huijsum, every trophy of the chase by Weenix or Fyt.

DANIEL SEGHERS (1590-1661), MARIO DI FIORI, or NUZZI, (1603-1673), JAN DAVIDSZ DE HEEM (1606-1683), JUAN D'ARELLANO (1614-1676), JACOB VAN WALSCAPPELLE (fl. 1670), JORIS VANZON (1623-1667), CORNELIS DE HEEM (1630-1692), MARIA VAN OOSTERWIJK (1630-1693), ABRAHAM MIGNON (1639-1697), SIMON VERELST (1644-1721), JAMES BOGDANI (d. 1720), RACHEL RUIJSCH (1664-1750), JAN VAN HUIJSUM (1682-1749), and JAN VAN OS (1744-1808), all painted flowers,

from the brush of GIOVANNI PAOLO PANINI (c. 1691-1764), views of Venice and the lagoons from ANTONIO CANALETTO (1697-1768) and FRANCESCO GUARDI (1712-1793), and prospects of the buildings of London were made by SAMUEL SCOTT (d. 1772). Well-known painters of sea-pieces were THOMAS VAN WIJCK (c. 1616-c. 1677), JAN VAN DE CAPELLE (c. 1624-1679), LUDOLF BAKHUYZEN (1631-1708), WILLEM VAN DE VELDE (1633-1707), "Old" JAN GRIFFIER (c. 1645-c. 1718), and PETER MONAMY (1670-1749).

(To be continued.)

THE ROYAL ACADEMY EXHIBITION, 1920.



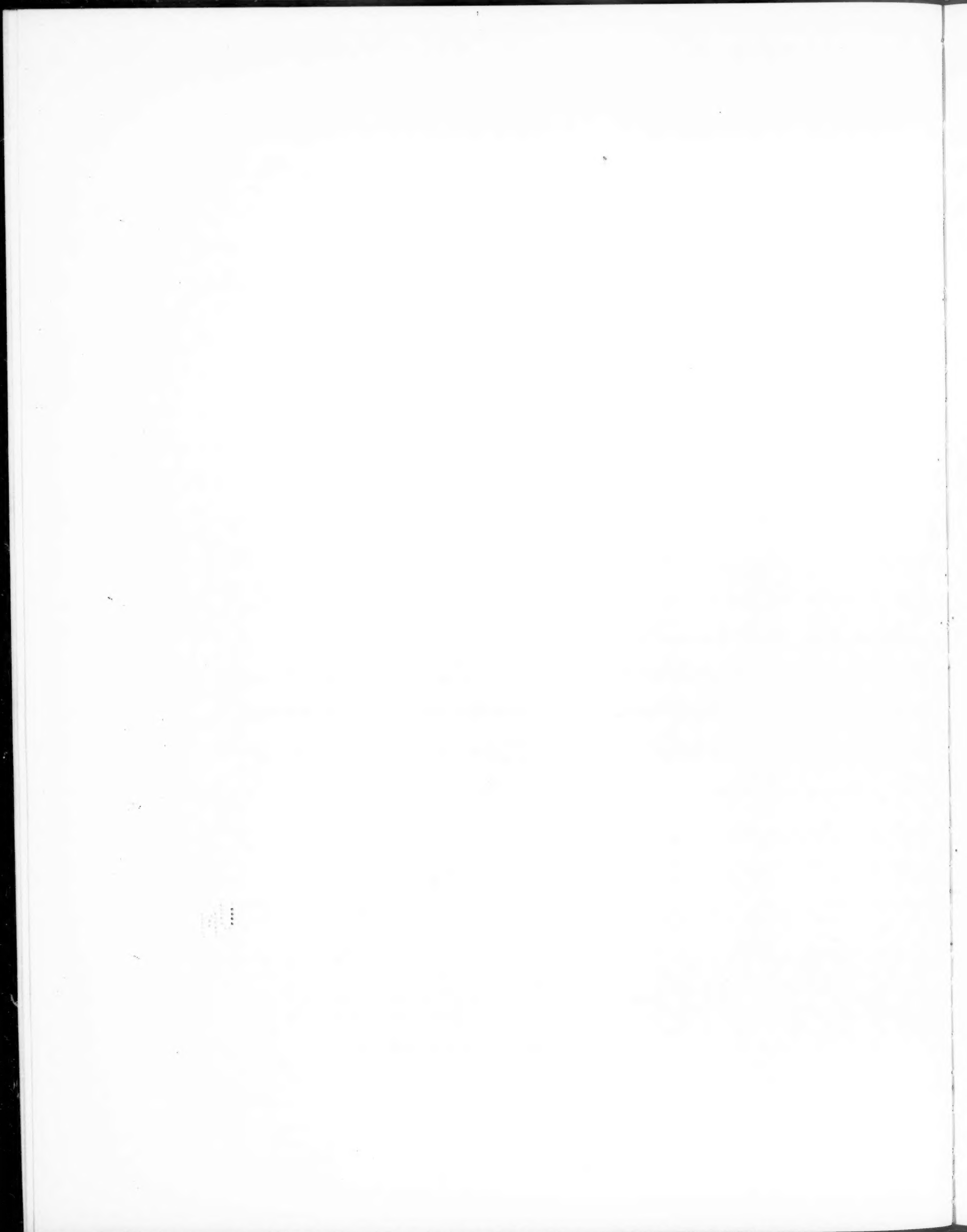
Plate V.

June 1920.

"THE MAN CHILD."

By W. Reid Dick.

Plaster Model of Life-size Group executed in Bronze.



The Royal Academy Exhibition.

A VERY industrious weeding-out process has this year excluded all paintings that were not up to a fairly high standard of merit. A cynic would say that it has also eliminated all pictures of first-rate importance, for certainly nothing on the walls advances an indisputable claim to come into that high category. There is nothing conspicuously bizarre or eccentric; and it well may be that in the determination to keep out everything of doubtful quality the committee turned down now and again a picture that had no other fault than the unfamiliarity of the artist's method or subject. One suspects that the hanging committee adopted the "safety first" motto to which editors are said to cling tenaciously—"When in doubt, leave it out." We are promised an opportunity of testing this issue; for the more than usually numerous "dejected rejected" are threatening to hold a show which shall prove conclusively that all the best pictures were ruthlessly banished.

Although there were no Sargents, the exhibition is, nevertheless, rich in portraits, many of them of a very high order of excellence. Those that answer to this description would make a long list, and where there are fine examples of Lavery, Shannon, Llewellyn, Orpen, it seems blatantly invidious to single out a half-length by Sir Luke Fildes as the most interesting portrait in the collection—interesting, that is, personally from its subject and its author if not from the power shown in its execution, which, however, in itself commands admiration. It is the vivid portrait of Mr. H. F. Dickens, K.C., the Common Serjeant, and, of course, the son of Charles Dickens, of whom Fildes was the friend, and whose pathetic "Empty Chair" at Gad's Hill Place Sir Luke painted some fifty years ago. He exhibits four or five other fine portraits. Orpen's "Sir Clifford Allbutt" is very well observed, but his portraits of the great ones at the Peace negotiations are on too small a scale. Everyone is agreed that he has made far too much of his backgrounds. Of special interest to architects are the portraits of Mr. Henry T. Hare, by Sir William Llewellyn, and that of Mr. Delissa Joseph, by a lady bearing the same surname.

In the landscapes there is a return to the old objective methods, of which the theory is, "Paint what you see, and do not be subjective or self-conscious. Individuality will out, but to force it is to begot

mannerism." If the individuality is weak, the landscape will be a mere transcript. And, in truth, there are very few pictures this year that show the imaginative sympathy with nature without which great painting of any kind, or any other work of art, is not achieved.

In the Architectural Room there is very naturally a dearth of important new work. Interest is at once attracted by a fine model of the East Pavilion of the south side of Regent's Quadrant. It bears the names of Sir Reginald Blomfield, Mr. Ernest Newton, and Sir Aston Webb, but it is easy to see that it owes most to Sir Reginald—is, indeed, very characteristic of his virile style. Other specially noteworthy exhibits are Mr. H. Chalton Bradshaw's lay-out of a public park for the Corporation of Liverpool, Mr. Ernest Newton's house at Burgh Heath, Mr. G. Gilbert Scott's interior of a proposed chapel for Liverpool College for Girls, and Sir Edwin Lutyens's interior of a Delhi ballroom, which owes much of its effect to Mr. Walcot's fine rendering. Mr. Beresford Pite is well seen in his National

Insurance Building, Euston Road, which adds imagination to scholarship, and is therefore impressive to behold as well as appropriate to its use—a sound and vigorous design.

Another notable design for a commercial building is Mr. Frank Atkinson's perspective (rendered in water-colours by Mr. Cyril Farey) of premises in Kingsway for the General Electric Company. Scale and detail are alike admirably consistent.

Of the dignity that becomes a bank there is an excellent example in the elevation designed by Messrs. Mewès and Davis for the Antwerp branch of a London bank. Another excellent design for a bank is that by Mr. Paul Waterhouse, whose work has the piquant interest that it will materialize in Paris—on the Boulevard des Capucines, where, beyond question, it will do credit to British architecture. Mr. Curtis Green's design for premises in Piccadilly is another fine commercial design.

The sculpture is of great technical excellence, but is overdone with busts, which seem more numerous and more lifelike than ever. Of poetry there is but little. Some of it has got into Mr. W. Reid Dick's very beautiful and finely sincere bronze head of "Joan," which, with the same sculptor's more ambitious and very finely conceived bronze group "The Man Child," we here reproduce.



"JOAN."

Plaster Model of Bronze Head by W. Reid Dick.

The Royal Academy Exhibition, 1920

Publications.

The Foundations of Classic Architecture.

LANGFORD WARREN was a great teacher. He saw into and through his subject, and could impart and interpret what he saw. He was not contented with having acquired a profound knowledge of architectural history. He had to get at the heart of it, to generalize upon it, to deduce vital principles from it. He wrote: "We must seek to combine scholarship with artistic impulse and enthusiasm, must seek to give that impulse and enthusiasm the sure basis of knowledge. For the support which the architect of the past received from tradition, we must substitute scholarship. Not the scholarship which is concerned with facts merely, with archaeological study of outward forms; but the scholarship concerned with principles, which studies the art of the great epochs of the past in order to understand, if possible, those fundamental qualities which made it great, which penetrates to the meaning of the forms used, which analyses and compares for the purpose of gaining inspiration, in order that it may create by following consciously the principles which are seen to be followed unconsciously in the great art of the past, developing if possible by degrees a tradition of what is best in all past forms; because it understands what to take and what to modify in order to meet the conditions of the present." That is as clear and as cogent a statement of the case as can be; and the conception that it embodies was consistently developed in all Warren's teaching, and is at the root of most that is written in this posthumously published book.

Herbert Langford Warren was, strange to say, an Englishman. He was born in Manchester on 29 March 1857; but why in the portrait prefixed to his book he is so ultra-American in appearance—he is rather like President Garfield—is no doubt because on his father's side he was of New England Colonial ancestry. Educated partly in Manchester and partly in Gotha and Dresden, he entered in 1875 the office of William Dawes, a Manchester architect. Emigrating to America in 1876, he was from 1877 to 1879 a student in architecture at the Massachusetts Institute of Technology, under William Robert Ware and Eugène Letang. From 1877 to 1879 he was in the office of H. H. Richardson, Brookline, and Warren had a hand in nearly all the important work that Richardson was then doing. Naturally the great Richardson had a high opinion of him. He left Richardson in 1884 for a year of European travel. Returning to America next year, he set up in practice in Boston. "He designed," says Mr. Fiske Kimball in the introduction to Warren's book, "with skill and restraint, and all his buildings are marked with the same scrupulous regard for historic precedent, consistency of character, and refinement of detail."

With this sane and broad outlook on architectural history, Warren must have had, during his quarter of a century of teaching (from 1893) at Harvard University, an incalculably valuable influence on the architecture of the country of his adoption; for, as Mr. Kimball says, "As a teacher he was remarkably equipped, and of abounding enthusiasm for his subject. His experience as a practising architect and as a teacher of design, the broad range of his knowledge of general history and literature, and his appreciation and love of all the arts and crafts, made his treatment of the History of Architecture much more than mere archaeology."

He wrote the leading articles in the opening numbers of the American "Architectural Review" and the "Brick Builder,"

and contributed to Russell Sturgis's "Dictionary of Architecture and Building" the articles on mediæval architecture. Much other literary work he did; and the work before us is in reality the first volume of a contemplated history of architecture. It fulfils its title, however, and is to that extent complete. He begins, of course, with Egyptian, not only because it is the oldest of the great styles, "but still more because many of its forms underlie, however remotely, those of the European styles." Development is then traced through Mesopotamia, Persia, and the Ægean, until finally we come to Greece, with its logical construction and beautiful ornaments. A passage that catches the eye in glancing through this fascinating chapter is worth quoting for its clear exposition of a subject on which there is much muddled thinking: "A building or a style of architecture will be more or less admirable as the requirements of these essential principles of both sensuous and organic harmony are more or less completely fulfilled, and in proportion also to the essential nobility of the purpose to be expressed. The sense of appropriate and harmonious relationship of all the parts to the whole, and of the whole to its essential purpose and environment—this it is that produces the impression of beauty in the work of art, as in nature. Beauty is the perfect expression of nature's laws of order, of organism. And this sense of harmonious relationship will be felt by the trained mind, not only with regard to relationships merely visual or sensuous, but also with regard to those other relationships which have to do with the poetic expression of purpose, of material and structure, and of environment which may be called organic." Definitions of beauty can never be final, but when they are as clear-cut as this one they give a closer and clearer view of what is eternally evasive. This, the most carefully elaborated chapter in the book, is also more profusely illustrated than the others; and the volume, with its masterly insight, its scholarly collection of data, and its clear elucidation of principles, will be a great boon to all students and teachers of architectural history; while the most seasoned architect will rise from it with a quickened perception and firmer grasp of fundamental principles.

"The Foundations of Classic Architecture." By Herbert Langford Warren, A.M., late Fellow of the American Institute of Architects and Dean of the Faculty of Architecture of Harvard University. Illustrated from Documents and Original Drawings. The Macmillan Company, New York. Macmillan & Co., Ltd., London. Price 32s. net.

The Liverpool Architectural Sketch Book.

ITS publication interrupted by the war, the new volume of the Liverpool Sketch Book contains the work of three periods—pre-war, mid-war, and post-war. In other words it contains examples of the designs the students were doing before the war changed profoundly men's thought and outlook; it shows also examples of work done by those students whom force of circumstances kept out of the war; and, finally, it presents designs made by men who were on active service. It is interesting to compare the designs produced in these well-marked variations of influence. But the intrinsic interest of the volume is that it shows the kind of work which has enabled students of the Liverpool University School of Architecture to be so phenomenally successful time after time in carrying off the British Prix de Rome and other covetable awards. Mr. F. O. Lawrence, this year's winner of the Rome prize, is, indeed, represented by

some of the drawings with which he was successful in the preliminary stage of the competition. For this reason the book will doubtless be eagerly sought by students and teachers.

"The Liverpool University Architectural Sketch Book." Being the Annual of the School of Architecture of the University of Liverpool. Edited by Professor C. H. Reilly and Lionel B. Budden. London: Technical Journals, Ltd., 27-29 Tophill Street, Westminster, S.W.1. Price 10s. 6d. net.

Enlart's Manual of French Archæology.

A SECOND edition, considerably enlarged, of M. Enlart's scholarly and useful "Manuel d'Archéologie Française" is now in preparation, and we have received the first volume of it, which forms the first part of the section devoted to religious architecture. In France the term "archæology" is construed in a wider sense than it is with us, who show a decided tendency to restrict it to small objects of antiquarian curiosity. These minor matters will in due course doubtless find place in M. Enlart's comprehensive and ambitious scheme; but the volume under notice is, as its sub-title explains, wholly given up to ecclesiastical architecture. It is a painstaking treatise, and as it is written with as much enthusiasm as knowledge, in the engaging manner of your French savant, it can be unhesitatingly classified as literature. A bibliography covering many pages shows the vast extent of the author's reading and research, and is, besides, of considerable intrinsic value as an indication of the sources of information on a subject on which, in England, scholarship has not been lavished. For this defect in our education M. Enlart's book, with its illuminating text and its 225 illustrations of whole buildings, sections, and details of construction and ornamentation, should provide effective first aid, and for this service it can be most cordially recommended.

"Manuel d'Archéologie Française depuis les Temps Mérovingien jusqu'à la Renaissance." I.—Architecture Religieuse. Par Camille Enlart, Directeur du Musée de Sculpture Comparée du Trocadéro. Deuxième Edition, revue et augmentée. Paris: Auguste Picard, Rue Bonaparte, 82. Price 18 francs (paper covers).

Design of Coins and Medals.

AN outstanding feature of the April issue of "Scribner's Magazine" is an article on "Our Money and Our Medals," by Adeline Adams. Occupying the "Field of Art" section of the magazine, the article deals with the artist's share in medal-making and money-making. Our author leads off with this exposition of sound doctrine: "Now money is, and should be, an object, an important, dignified object, and our coins should therefore have beauty and distinction as well as serviceableness. The legal tender of a great nation must not be merely the drudge; it should have something of the historian about it, something of the herald, and it should be an inspiring sight for the eyes." It probably qualifies on the last clause with or without the aid of art, or whether the art be good or bad; but that is a side issue.

Coins ought to be comely, if only to redeem them from sordidness. "In the days of the ducats and zecchins," says our author, "surely doges, popes, and kings cared very much about the looks of their coins and medals." She might have gone very much farther back for precedents, and indeed, later in the article, she records the enthusiasm of Saint-Gaudens, and of Roosevelt who had commissioned him to design images and superscriptions for the currency, over the old high-relief Greek coins; but her object is not historical; she sets out to prove that while Americans desire beauty in their medals, and their sculptors have shown a genius for the medallist's art, the republic, until

lately, had not felt very keenly the need for beauty in their everyday hand-to-hand pieces of silver, nickel, or copper.

High-relief coins, however, are impracticable for modern currency. Our money must be made so that it will "stack" easily: hence the image and the lettering must be sunk slightly lower than the raised rim whose functions are to facilitate the stacking and to protect the stamping. But it was through Roosevelt's precedent that distinguished sculptors have been since employed to design American coins, with the result that, "thanks to our spirited 'buffalo' five-cent piece designed by Fraser, our silver dime and silver half-dollar by Weinman, our silver quarter-dollar by MacNeil, and our 'Lincoln' cent by Brenner, our coinage compares favourably in appearance with that of other nations." It is otherwise with the American paper currency; for, says our author: "In general, our paper money is uglier than necessity warrants, even admitting all the very real difficulties which stand in the way of finding for beauty a happy issue out of our National Bureau of Engraving and Printing. If American money is as good as any in the world to-day, it ought to look the part, even on paper; but does it?" The answer would seem to be in the negative, as we fear that it would be if it referred to our own contract notes.

The author suggests the formation, for the guidance of designers, of "a complete museum of all the moneys of the world, paper as well as metal." Roty's figure of "La Semeuse," on the French ten-sou piece, "did much," she claims, "to change the minds of medallists the world over. That figure in its simplicity sang a new song in coins. Designers of coins received from it, according to their temperaments, either a jolt to their old ideas or a clear call for their new ones." The article is illustrated with reproductions of Robert Aitken's Watrous medal; J. E. Fraser's Victory medal; D. C. French's French and British War Commission medal, 1917; A. A. Weinman's Saltus medal; the Chester Peace medal; John Flanagan's Prince of Wales medal—not a very good likeness of our "Prince Charming"; the Victor Brenner plaque, with its superbly beautiful lettering; and Paul Manship's Jeanne d'Arc medal. It would seem that the Americans have the medal habit stronger than it has been developed here; but in Germany there are at least 580 varieties! Messrs. Constable & Co. are the London publishers of "Scribner's."

Foundations for Machinery.

FOUNDATIONS for machinery are much too often put in more or less by guesswork, and since they have to withstand shock and vibration as well as dead weight the guess is as likely as not to turn out to be wrong, and then great expense is incurred in supplying the requisite strength. It is not only much cheaper, but is in every way more satisfactory to provide the necessary stability at the outset, and "Foundations for Machinery," by Henry Adams, sets forth very clearly the true principles on which foundations should be designed. The first chapter deals with principles upon which the supporting power of soil depends; the second with excavations, timbering, and piling; the third with concrete and its mixing; the fourth with designing the foundations; the fifth with safe loads; and the sixth with remedies for vibration. This very useful little book appears most opportunely at a time when machinery is being laid down more extensively than ever before in the world's history, and it summarizes the knowledge of an expert of unrivalled experience in such work.

H. DE C.

"Foundations for Machinery." By Henry Adams, M.Inst.C.E., M.I.Mech.E., etc., with 50 illustrations and 9 tables. London: Technical Publishing Company, Ltd., 1 Gough Square, Fleet Street, E.C. 4.

Publications Received.

"Old Crosses and Lychgates." By Aymer Vallance. B. T. Batsford, Ltd., 94 High Holborn, London.

"The Foundations of Classic Architecture." By Herbert Langford Warren. Traces the development of the styles of Egypt, Western Asia, and Greece to their culmination in Athens of Pericles. Price 32s. net. Macmillan & Co., St. Martin Street, W.C.2. (See review, page 166.)

"Domestic Architecture in Australia." By Sydney Ure Smith and Bertram Stevens in collaboration with W. Hardy Wilson. Angus and Robertson, Ltd., Sydney.

Any of these publications may be inspected in the Reading Room, Technical Journals, Ltd., 27-29 Tothill Street, Westminster.

Egyptian Decorative Art.

DESIGNERS who flock to their old sources of inspiration in Europe after the signing of the armistice, following four years of enforced staying at home, are coming back again to the art of seven thousand years ago in American museums, convinced that it offers far greater opportunity than the relatively modern art of Europe. For a quarter of a century the directors of these museums and the archaeologists employed by them have been dinning into the ears of artists and designers the inspirational value of Babylonian and Egyptian monuments, decorative panels and wall designs. But it was not until the war blocked easy access to Italy that they succeeded in getting an audience.

Instructors in applied design have been of considerable help to the movement by constant iteration of the charge that the average American wall and floor covering design is hideous. According to the "American Architect" Miss Violet Oakley, known nationally both as a painter of portraits and of decorative panels, was one of the first to respond to the appeal of the museums. She made many sketches in the halls of the University of Pennsylvania Museum for the later of her mural decorations for the Pennsylvania State Capitol at Harrisburg. Encouraged by this example, a few of the large wall and floor covering manufacturers sent their designers on experimental trips to the museum in 1915. Since that time the habit has grown.

Until recently, however, the use of ancient models was looked upon merely as a temporary expedient. Now, according to the museum authorities, the designers have had opportunity to compare their work of the last four years with earlier productions, and they are coming back to Babylon. China, also, is coming in for her share of recognition, particularly in rugs. Within the past six months nearly every large manufacturer has started the production of Chinese rugs, the patterns for which in many instances are copies or developments of designs on ancient examples from the Flowery Kingdom. This art is older in some respects than that of Greece. It was at its zenith when Europe was going through the Dark Ages, when China was the cultural centre of the world. Authorities of the museum have taken advantage of this trend to utter an appeal for a revival of the classic in decoration. And right in line with this appeal is an argument put forth by Dr. George Byron Gordon, director of the museum, concerning the essential identity of art and craftsmanship.

The sculptor, the painter, and the story-teller in their work and in their achievements share the same traditions as the mason, the goldsmith, and the weaver, says Dr. Gordon. Whenever in the world's history this identification was an accepted fact, when a close association between art and craftsmanship marked the order of things, when the atelier was the workshop,

when the artist and the craftsman were one, then great works were wrought and great names were handed down. Whenever an artificial distinction arose, art, entering a barren field, became the subject of affectation, and craftsmanship was debased. Such a distinction does not correspond with any reality of life. When artists attempt to set up among themselves an exclusive cult based on a belief in some form of special dispensation, it means that art is dead.

For the last six years or more the University Museum has been taking steps to inform those interested that its collections afford an unusual opportunity for guidance in the designing of modern manufactures. We have repeatedly pointed out, says the director, that the application of art as represented by traditional standards and historic precedents to fabrics of all kinds, to the products of the mills and the kilns of modern industry, is a lesson that has to be learned if this country is to hold its own even in a commercial sense in competition with the older civilization of Europe.

A staff of artists and instructors has been engaged to take charge of the general educational work for which the museum is equipped, and especially to help visitors, including the artisan, craftsman, designer, merchant, or manufacturer, to translate the collections into terms applicable to the work of each. It is the business of these instructors to explain the design and workmanship that belonged to other times and places, and to show how they may and ought to be adapted to modern American conditions and American ideals without in any way violating the essential fitness of things.

In the plan to open up more fully the resources of the museums to the craftsman, the artist, the designer, the merchant, and the manufacturer, there is complete recognition of the fact that the interests of the museum are closely related to the interests of modern commerce and industry. In this co-operation the museum's part will be to guide each effort in any line of production to the attainment of a successful decorative performance.

American art in the future may be new, but if it is to be worth anything it must have its background of legend. In this connexion it is well to state that American industrial art has recourse to a supply of rich material for utilization that belongs peculiarly to its own province; that is, art and craftsmanship of the various native races of North and South America. It is very interesting to note that there is at present a distinct tendency among designers visiting the museum to take their motifs from these native American sources.

It is being said that the life and legend of the Indian were marked by a rich spiritual experience in keeping with the vast continental spaces in which he dwelt for ages—the first of mankind to gain a knowledge of the gods that he recognized in forest and lake and mountain and plain of this his native land; the first to live in close communion with them and to give passionate utterance to these themes in his native art. There is no doubt that the appeal that this utterance makes to many Americans and that attracts many designers instinctively to aboriginal American traditions in their search for fresh inspiration has its source in the unconscious influence of nationality.

Perhaps, as some advanced artists claim, these ancient and long-cherished American themes, under the impact of a new civilization, may liberate a spark that will kindle an enthusiasm among Americans for whatever is true and beautiful in their everyday environment. It would be entirely in keeping if the energy thus set free, acting directly on native American design, recast in new moulds and informed by European tradition, should prove a powerful agency in the production of an American industrial art with a character of its own.



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Chronicle and Comment.

Salient Features of the Month's Architectural News.

The Royal Gold Medallist, 1920.

A pleasant interchange of courtesies, in French, the language of courtesy, between Mr. John W. Simpson and M. Charles Girault, the Institute nominee for the 1920 Royal Gold Medal, shows how convenient and comely a thing it is at such a crisis to have for President a Membre Correspondant de l'Institut. One would hesitate to say whose French has the more fluency and grace—that in which Mr. Simpson pays the compliments, or that in which M. Girault acknowledges them. A few data of M. Girault's career will not come amiss. M. Charles Girault was born on 27 December 1851, at Cosne (Nièvre). He is Officier de la Légion d'Honneur and Officier d'Académie, Membre de l'Institut, and architect to the Palace of Fontainebleau. Among his principal works are: "Restauration" of the Golden Piazza of Hadrian's Villa (1885); Palais de l'Hygiène and Palais de la Chambre de Commerce, at the Paris Exhibition (1889); Tomb of Pasteur at the Pasteur Institute (1896); Petit Palais at the Paris Exhibition (1900), at which exhibition he was architect-in-chief of the Grand Palais; Hotel, 21 Rue Blanche, Paris (1901); Judges' stands at the Longchamp Hippodrome (1903); enlargement of the Château Royal, Laëken, Belgium (1903-4); Arcade du Cinquanteaire, Brussels (1904); Musée du Congo, Teroueren, Belgium (1904-5); the Pasteur monument, in collaboration with the sculptor Falguière (1904); Grand Portique du Promenoir, Ostend (1905-6); and several residences, hotels, and commercial buildings.

Death of M. Jean-Louis Pascal.

We greatly regret to hear of the death of M. Jean-Louis Pascal, Membre de l'Institut. Born in 1837, he was seven times logist, and won, in 1859, the second Grand Prix de Rome, a feat he subsequently repeated. Finally he gained, in 1866, the coveted Grand Prix itself. In 1903 he was made a Commander of the Legion of Honour, and in 1914 he was awarded the Royal Gold Medal of the Royal Institute of British Architects. His many distinguished pupils include Henri Paul Nénot (who was the Royal Gold Medallist of 1917), Sir J. J. Burnet, and Messrs. Mewès and Davis. Among Pascal's purely artistic work are the monuments to Regnault, Michelet, Carnot, Hugo, Garnier, in all of which he collaborated with sculptors of eminence; and his town houses are unexcelled for beauty. A man of singular personal charm, "Père Pascal" exercised enormous influence on the training and development of architects, and on the general trend of the architectural movement of his generation.

Bank of England Building.

If Soane's masterpiece, the Bank of England building in the City of London, had been two stories higher, there would now be no question of reconstructing it. Rumour has it that the governors are contemplating this step, to which, quite obviously, the current talkativeness about the necessity for tall buildings in order to make the most of valuable land in the City has been a direct incitement. It might be possible to add the requisite stories without destroying either Soane's work or that in the Cockerell rooms. A competition, open to all architects throughout the Empire, has been suggested. If it is held, an entirely new building, or additions incorporating the old work, should be left to the option of the competitors.

The R.I.B.A. Elections.

This paragraph will be published too late to influence the results of the R.I.B.A. elections, although written in advance of them, and in the hope that there would be a very full exercise of the franchise, so that the new Council could enter with confidence and courage upon the unusually formidable tasks that await them. Nor is the moral effect of such plenary support confined to the Institute officers. It convinces, not to say overawes, their opponents. A further source of strength is the election of men upon whose loyalty the President can depend.

The Institute's Year's Work.

The annual report of the R.I.B.A. shows that the Council has had a particularly strenuous year. Its "Future of Architecture" Committee has collected "a large amount of evidence and information of a most instructive character" which will be handed over to the executive of the Unification Committee. With this committee, which was created at a special meeting of the Institute last March, to prepare a broad scheme of unification and registration, the moulding of the destinies of the Institute, if not of the profession as a whole, obviously rests to an almost overwhelming extent. Promise is made of considerable educational reform and expansion, and it is mentioned that the income from the bequest of £5,000 by the late Sir Archibald Dawney will be applied to scholarship foundation. The Institute has acted conjointly with the Society of Architects, and with other organizations, in making representations to the Government that the immediate removal of all State restrictions on building is essential to the healthy functioning of the industry. An unusually large number of competitions have been reported to the Institute as infringing the regulations, and in each instance prompt action has been taken, usually with success. An increase in the rates of subscription is recommended as essential to the effectual carrying on of the Institute's various activities.

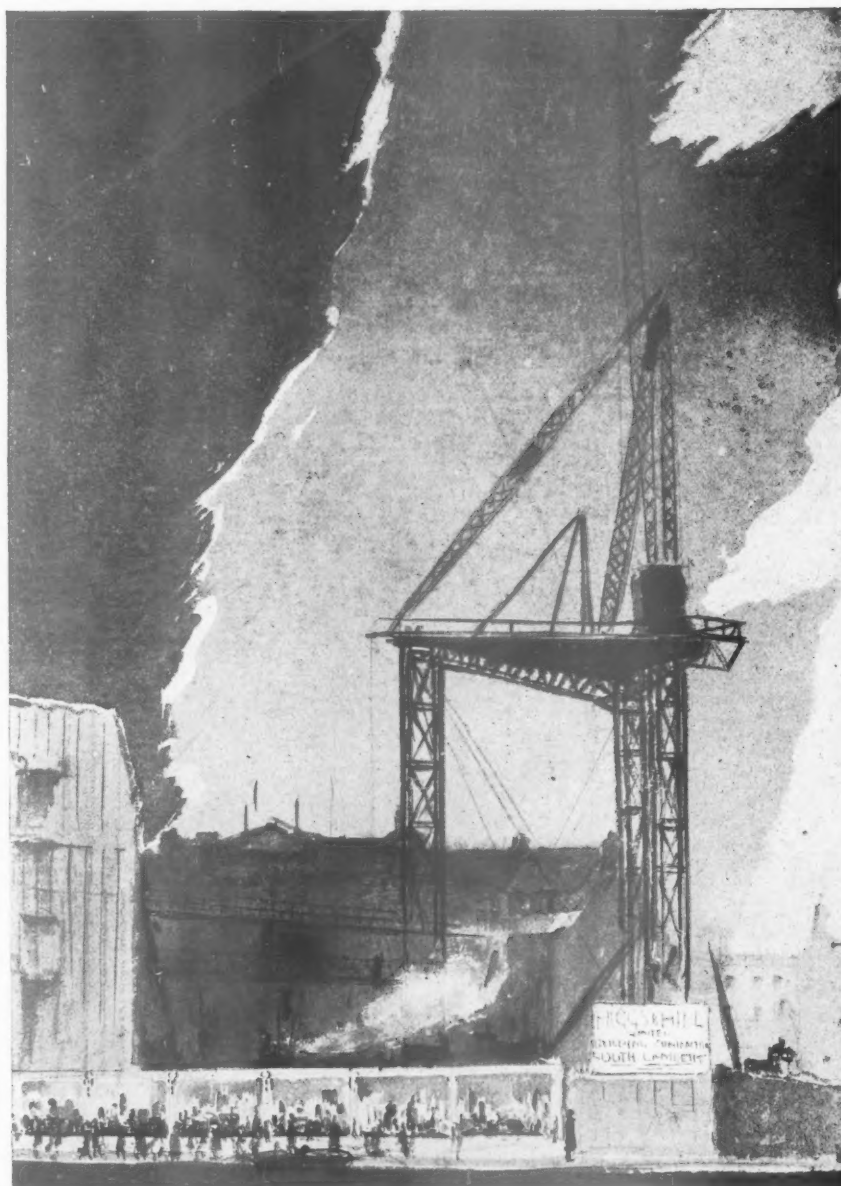
Luxury Building.

At the annual general meeting of the R.I.B.A. on 3rd May, it was resolved, on the motion of Mr. Delissa Joseph, seconded by Mr. H. W. Wills, "That the Council be requested to call a public meeting of architects, surveyors, builders, operatives, property owners, and members of allied societies and other bodies interested, to protest against the present method of applying the luxury clauses of the Housing Act, and with the view to sending a delegation to the Prime Minister to point out the national danger involved in such application." The Architects' Assistants Union have sent to the Minister of Health a strong protest against the State embargo, declaring that by depriving architects of remunerative work it will compel them to discharge their assistants.

Ideal Public-House Competition.

Messrs. Samuel Allsopp and Sons, Ltd., of Burton-on-Trent, are inviting competitive designs for an "ideal public-house." Three premiums—£200, £175, and £125—are offered. The assessor is Mr. W. Curtis Green, F.R.I.B.A., and designs must be submitted before 30 June.

One of the Sights of London



THE great block of New Premises being built for Messrs. DICKINS & JONES, Ltd., in Regent St., W.1, to designs by Messrs. HENRY TANNER, F.F.R.I.B.A., has created considerable interest, both on account of the clever skeleton shop-fronts and of the intricate nature of the work.

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Forms of Building Contract.

The building code to which reference was made in a previous issue as having been prepared by the Federated Builders seems not to have met with the general approval of architects, who complain that it reduces their authority and increases their burdens. They complain, moreover, that it was drafted and printed without consulting the Institute save in a perfunctory and ineffectual way. The Institute, like the Society, has a contract form of its own, so that there are now three Kings of Brentford; and members of the Institute are complaining that the draft of the Institute form was not submitted to them before final adoption by the Council. To gain the confidence of building owners, and to secure legal sanction and authority, the producers of the three rival forms should lay their heads together for the production of a fourth and final, cancelling all its predecessors.

The British Society of Master Glasspainters.

A provisional committee of this newly formed society has held its inaugural meeting at Staple Inn, Holborn, Mr. Selwyn Image presiding. The objects of the new Society are stated as follows:—1. To advance in every way possible the status of the craft of glasspainting in this country as an honourable and artistic profession. 2. To endeavour to preserve and keep in this country its heritage of ancient glass—(a) by influencing public opinion: (b) by advice and suggestions when such can be offered. 3. To further social intercourse amongst the members of the Society. 4. To spread and increase all knowledge and skill in the craft of glasspainting. There are to be three

classes of members: Fellows, Associates, and Hon. Fellows. Mr. Selwyn Image has consented to act as a vice-president, Mr. Maurice Drake was appointed hon. secretary, and the following were elected as members of the General Council: Messrs. W. Aikman, Percy Bacon, R. C. Bayne, Reginald Bell, F. C. Eden, H. Grylls, R. Hardman, G. P. Hutchinson, J. A. Knowles, A. K. Nicholson, Graham Simpson, and Walter Tower. The "Architects' Journal" has consented to act as the official organ of the Society. The provisional constitution of the Society was set forth in the issue for 28 April.

Ban on Luxury Building.

Mr. John W. Simpson's letters to the "Times" protesting vigorously against the ban on "luxury building" by the Minister of Health have simply served to stiffen the neck and harden the heart of that high functionary, who persists in his short-sighted policy of sporadic interference with building operations in the hope of diverting the main stream of labour and materials into the narrow channel of housing. Mr. Simpson's contention that the stoppage of certain classes of building will not greatly accelerate the building of houses, but must render idle much highly-skilled labour that would be wasted on cottage building, and that housing can never go full steam ahead while the fairway is obstructed by State embargo, has been corroborated by expert opinion everywhere, particularly that of the sub-contractors whose businesses are being artificially restricted without the slightest advantage to housing, which, for instance, cannot be expected to be greatly expedited by the activities of the makers and fitters of electric-light fittings in "Period" styles!

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British School at Rome.

This year the Rome scholarship in Architecture annually awarded by H.M.'s Commission for the British School at Rome has been won by Mr. F. O. Lawrence, B.Arch., Liverpool. This scholarship carries a sum of £250 a year for three years, with free studio accommodation in Rome. Second in order of merit came Mr. W. Dougill, A.R.I.B.A., to whom a scholarship of £100 was awarded; and Mr. E. R. Arthur and Mr. A. Koerner, who were bracketed for third place, receive £50 each. This year the subject set was a design for a House of Parliament for a British Colony, in conjunction with a War Memorial. Mr. Dougill and Mr. Arthur, like Mr. Lawrence, are students at the Liverpool School of Architecture. Mr. A. Koerner studied at the Ecole des Beaux-Arts, Paris. Mr. H. Chalton Bradshaw, who was the winner of the first Rome scholarship ever held, has been appointed honorary secretary of the Architectural Department of the British School at Rome. He also is a graduate of Liverpool University, and is at present an assistant in the Architectural Department of University College, London.

Higher Buildings for London?

Sir Martin Conway, at a meeting of the Lyceum Club, London, returned to his pet contention "that London should stretch up, not out." He said that in a few years' time London would have a population of ten millions, and to spread this huge population over a large area would involve much danger and inconvenience in travelling. Tall buildings—he was not suggesting skyscrapers—would obviate the rush and crush in getting

from the centre to the suburbs. He could conceive of the tall building having its own co-operative stores, its own cinema, theatre, school, etc. It would have central heating, lighting, and hot-water supply. Sir Theodore Chambers, in opposing Sir Martin, thought high buildings for offices would be excellent, but the idea of bringing up children in them was "horrid." He preferred the method of building self-contained cities outside London, and that is the opinion which for the moment seems predominant among those who have dealt with the question in print or from the platform.

Housing London University.

London University is at last to have a home of its own. For there can be no doubt that Mr. H. A. L. Fisher's announcement, made to the Senate on Degree Day, of the willingness of the Government to provide a site will prove a strong incentive to the provision of a suitable building. The site, which is near the British Museum, is estimated to be worth a million pounds sterling, while rough and unofficial estimates of the cost of the building suggest a further expenditure of five millions. If the far-seeing statesmanship of the Government's action is properly supported, not many months will elapse before the necessary funds are subscribed, and a national—or preferably an Imperial—competition for designs will be instituted. In stating the regret of the Government at being unable to provide the building as well as the funds, and in hinting, not obliquely, that the City of London Corporation has here a splendid opportunity of showing that it has not exhausted its very effectual interest in education, the Minister of Education showed his customary candour and directness.

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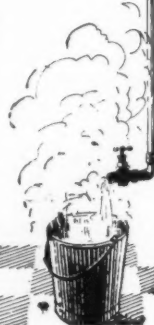
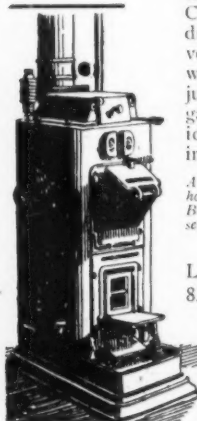
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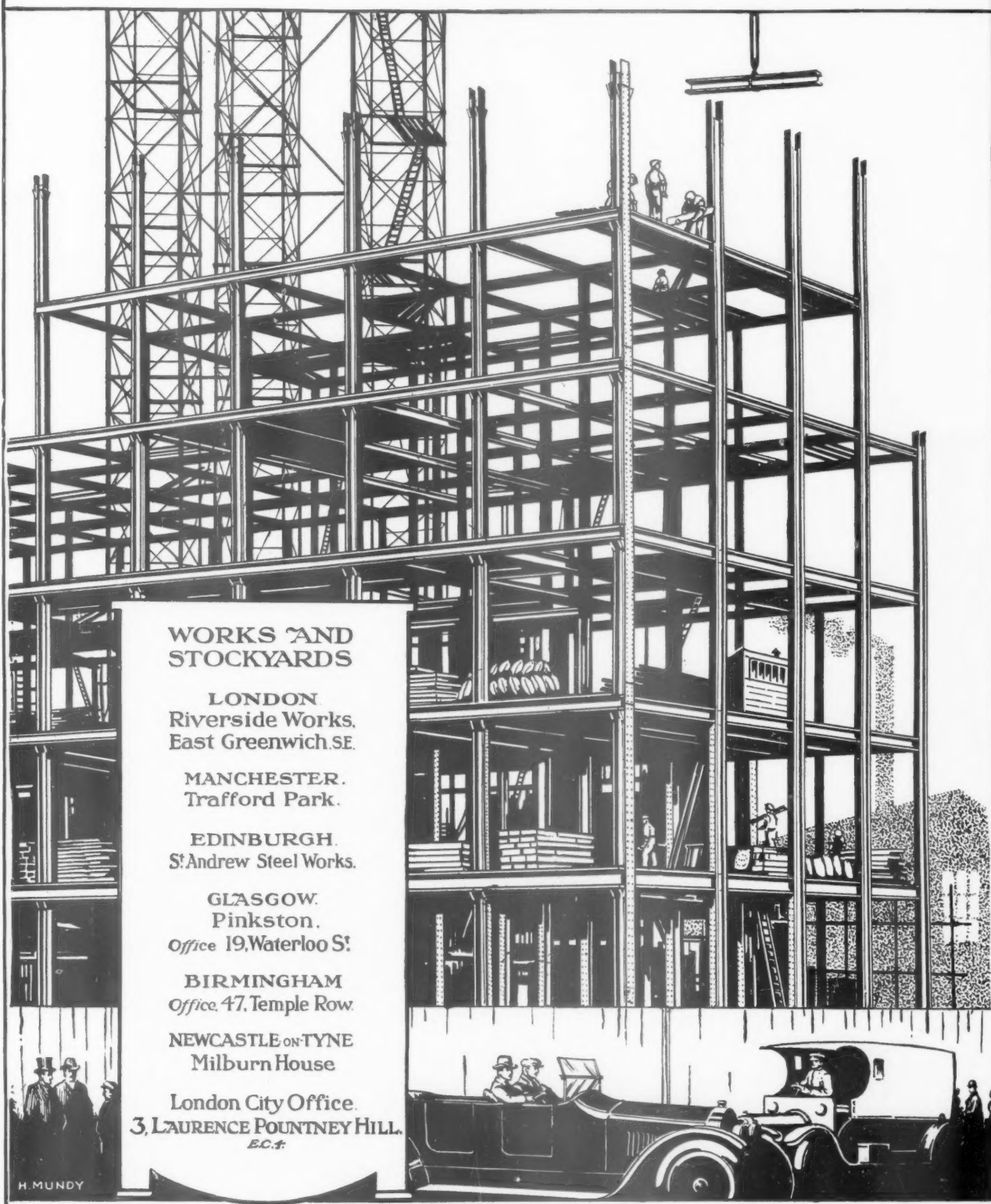
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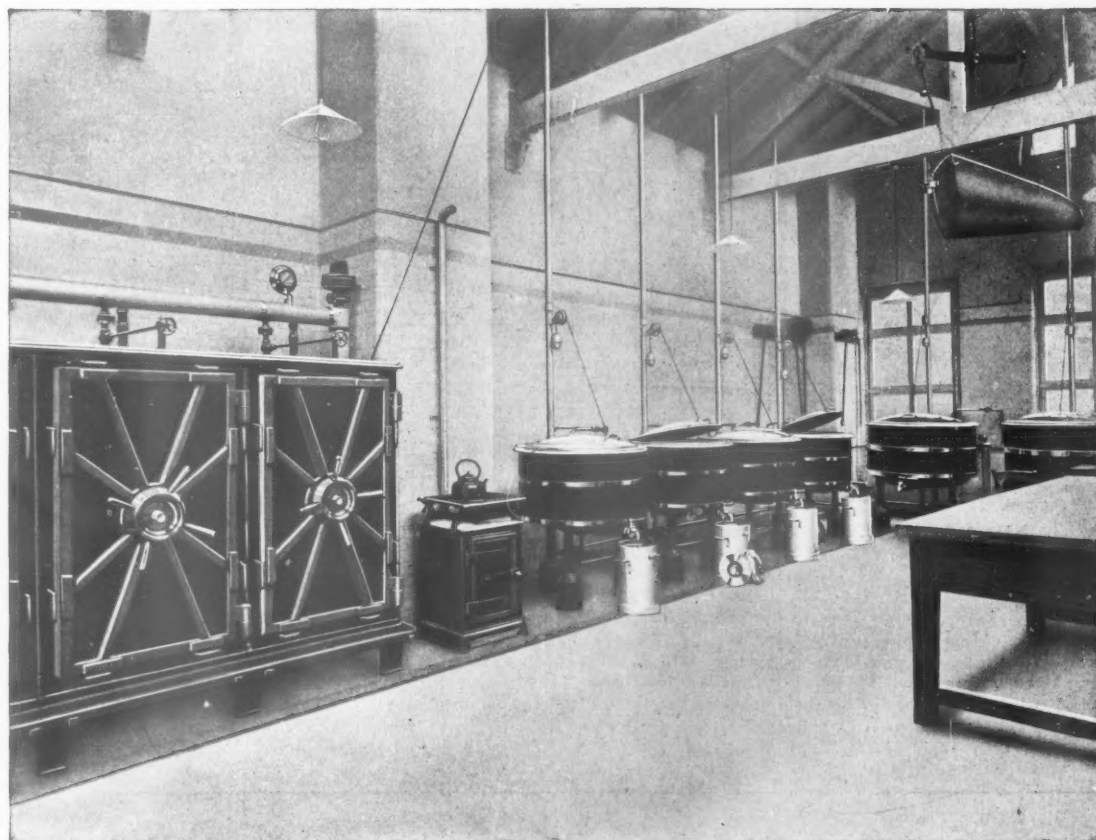
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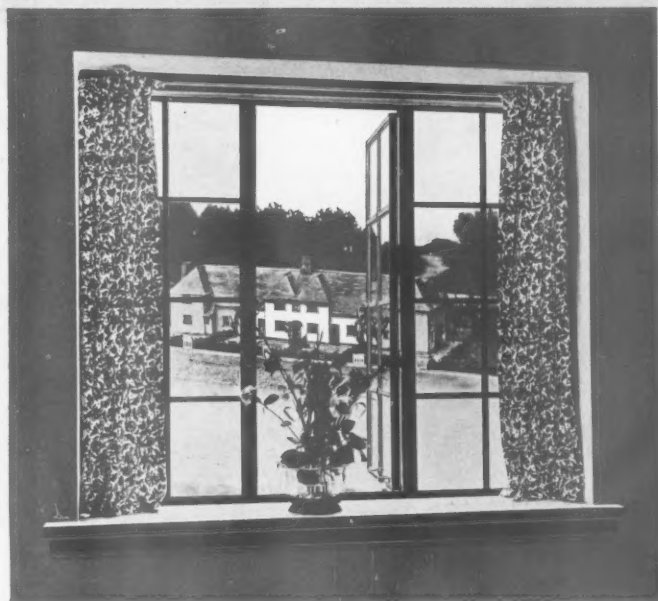
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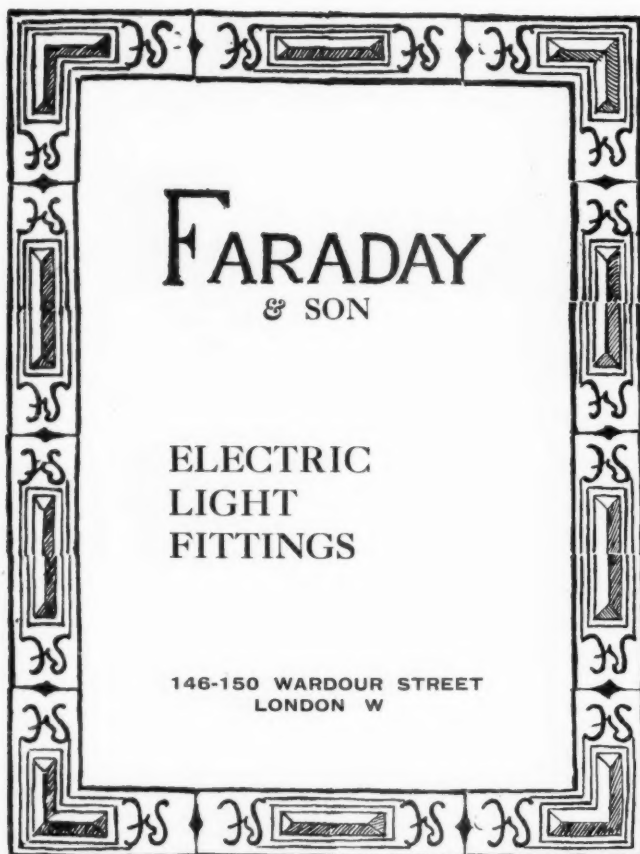


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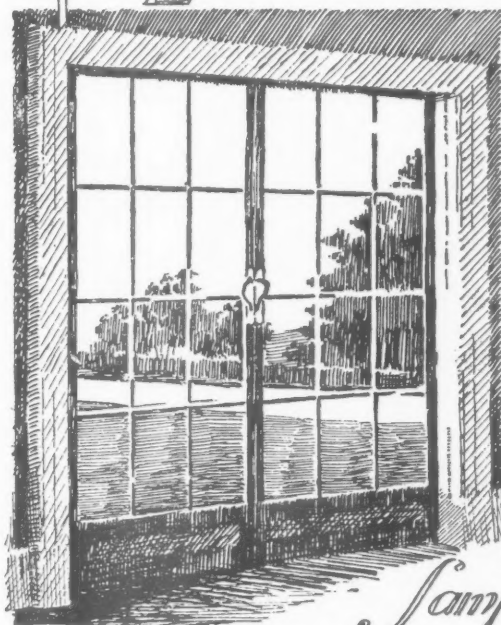
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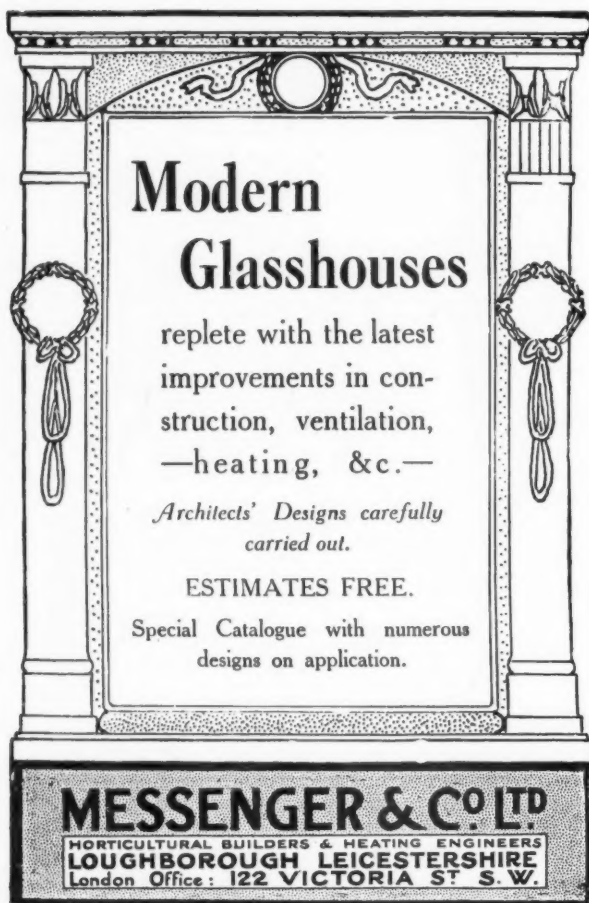
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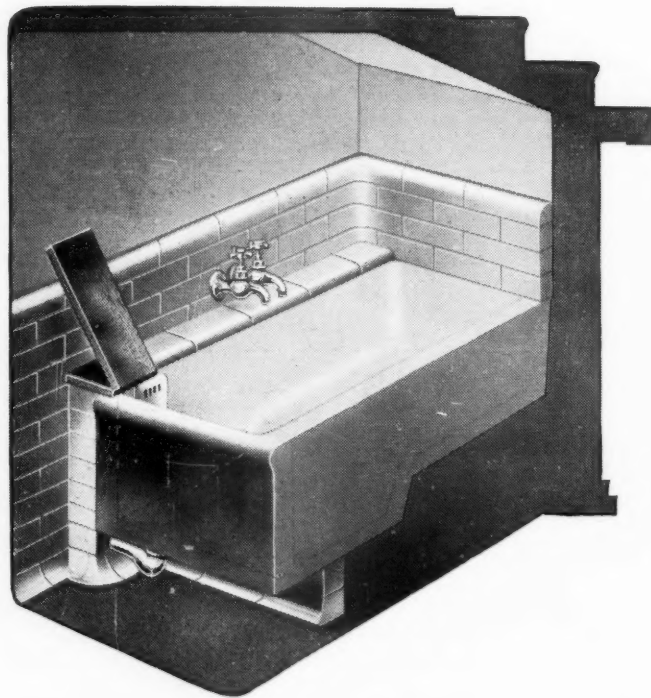
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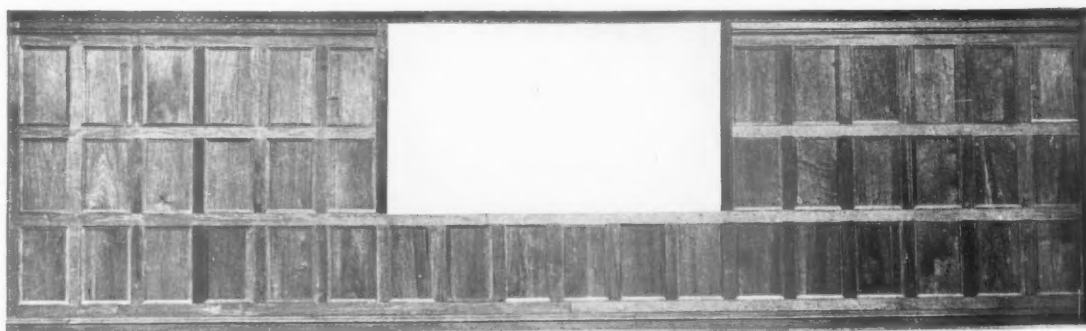


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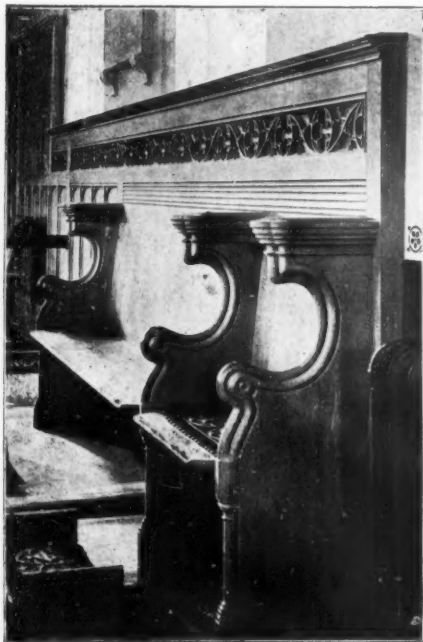
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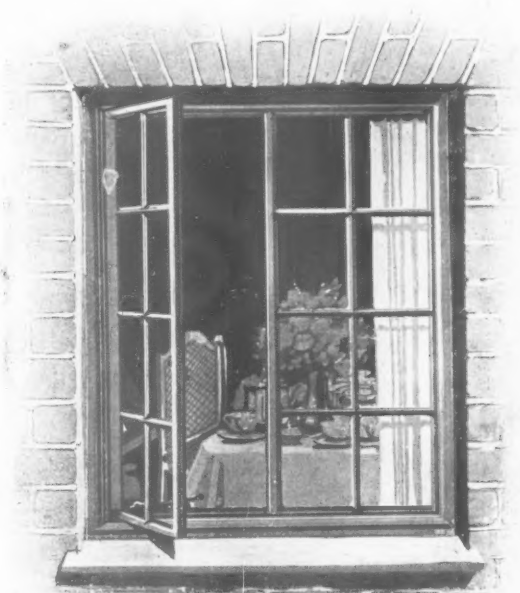
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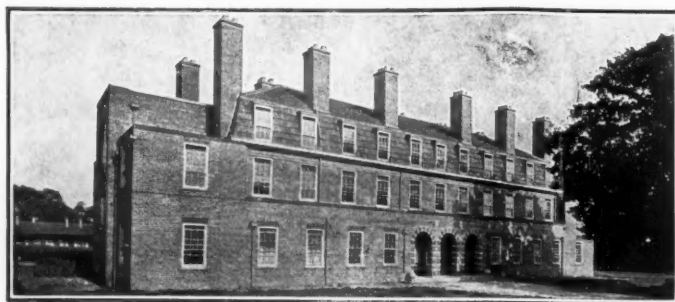
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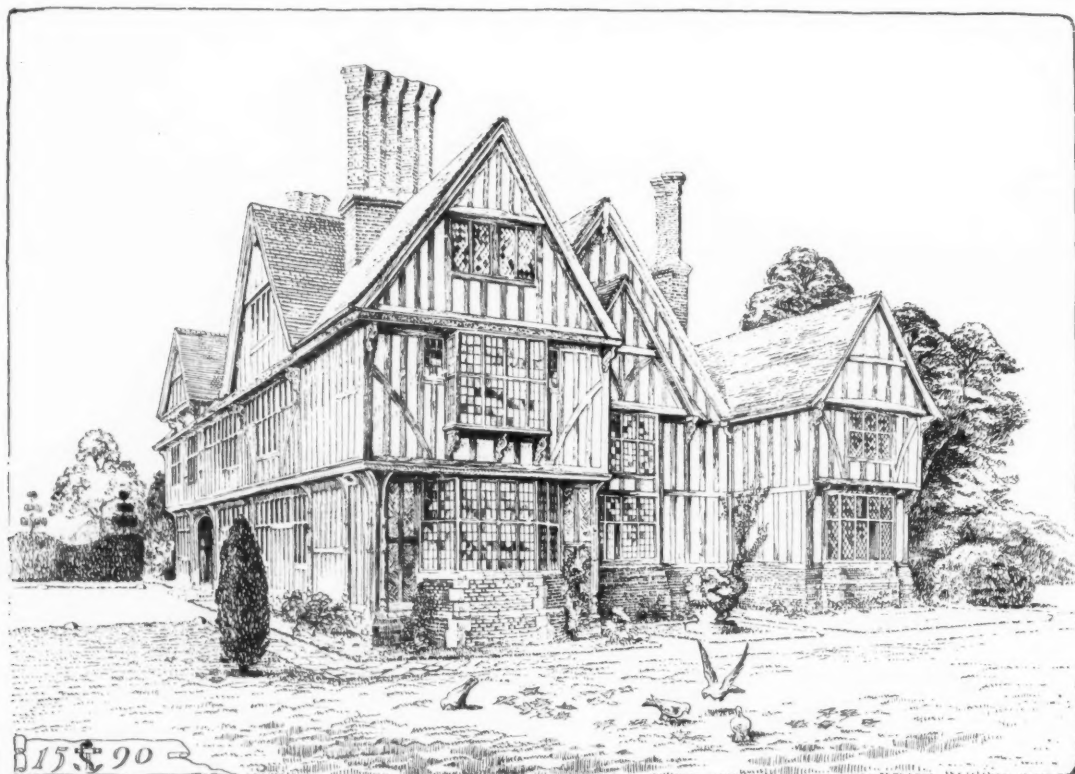
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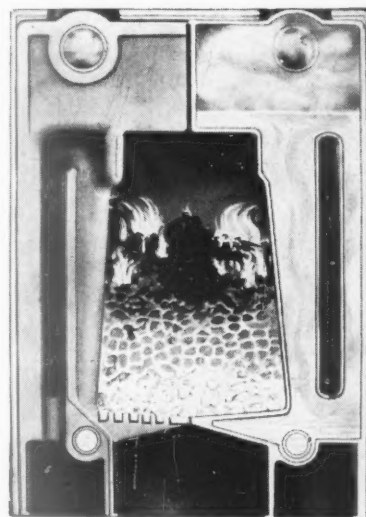
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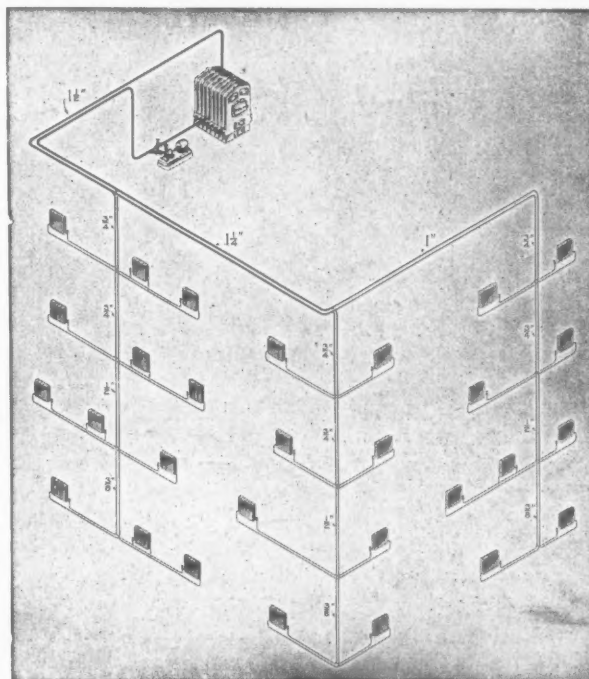
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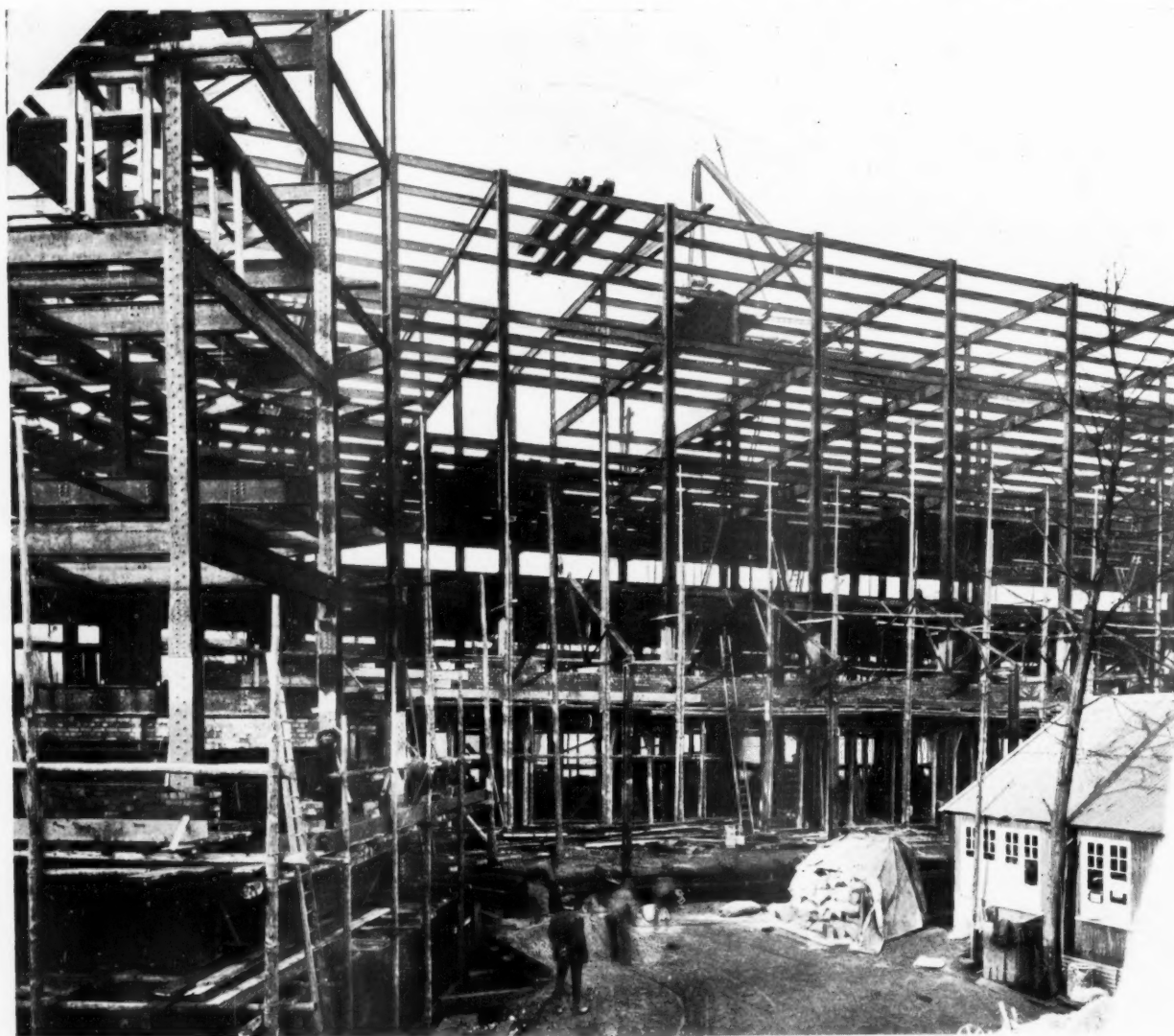
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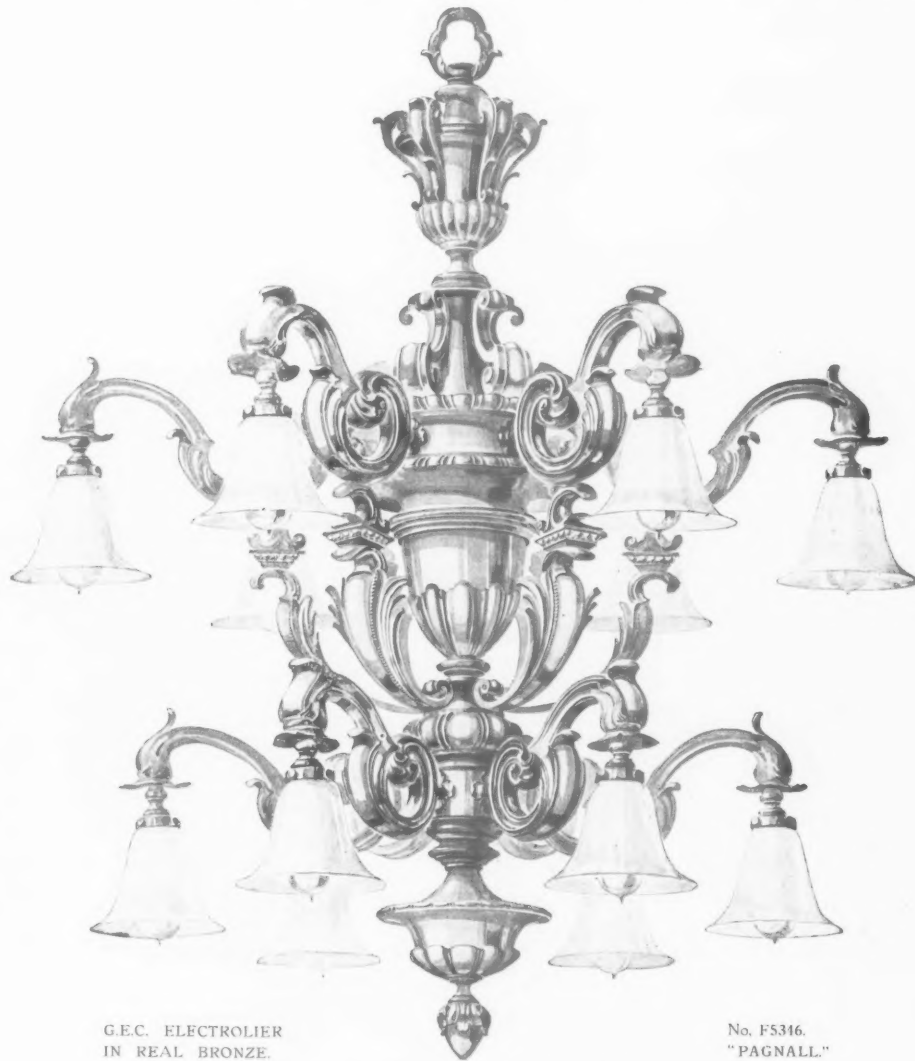
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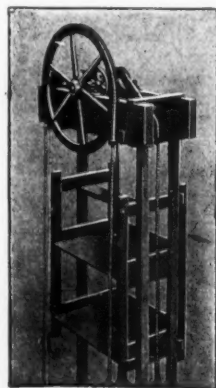
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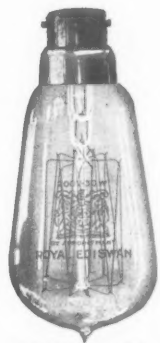
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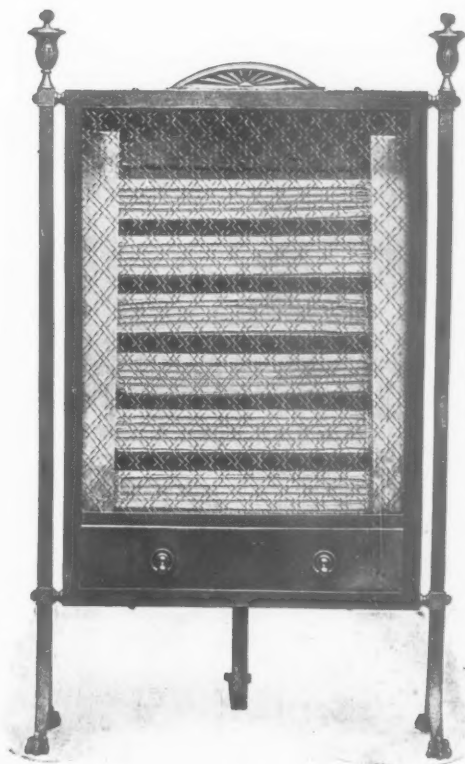
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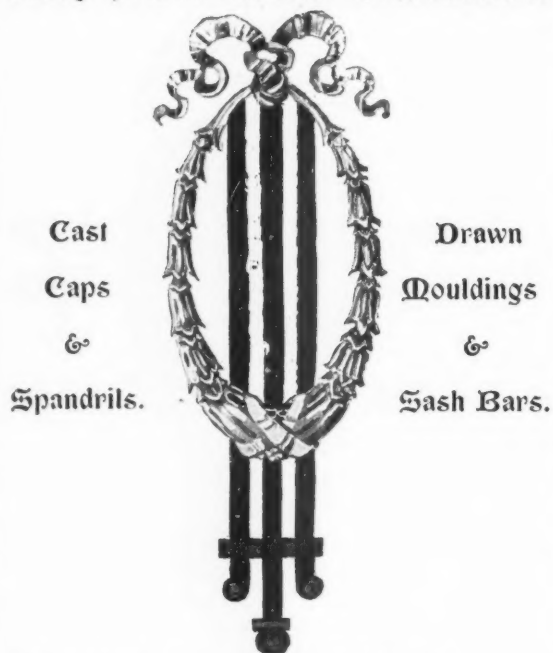


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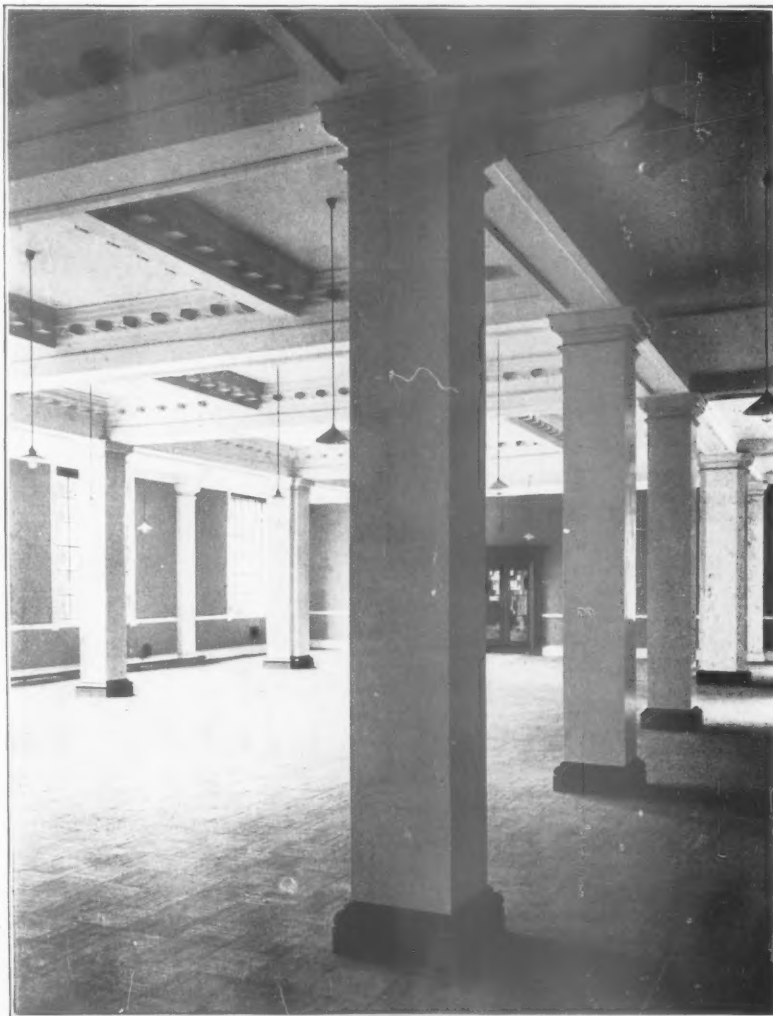
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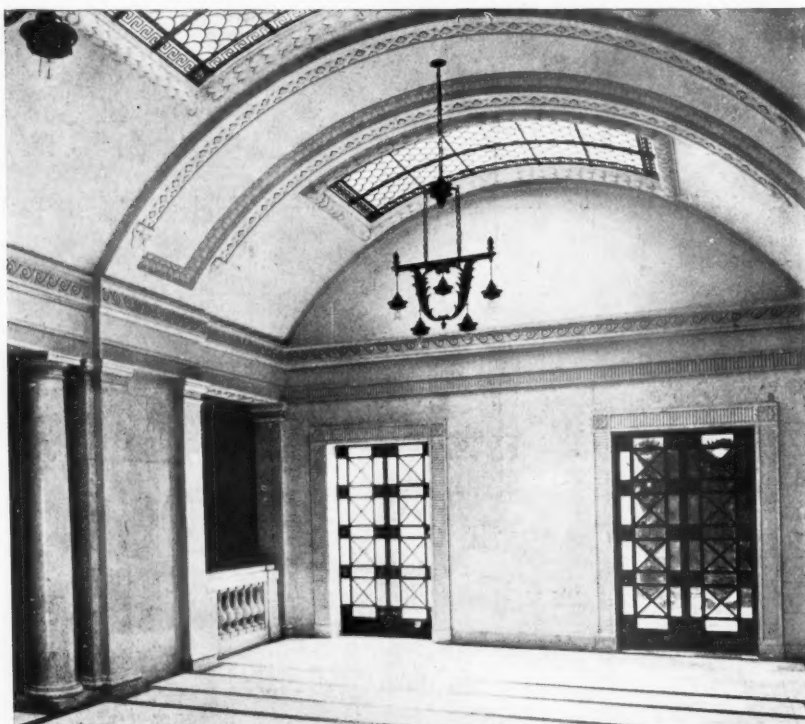
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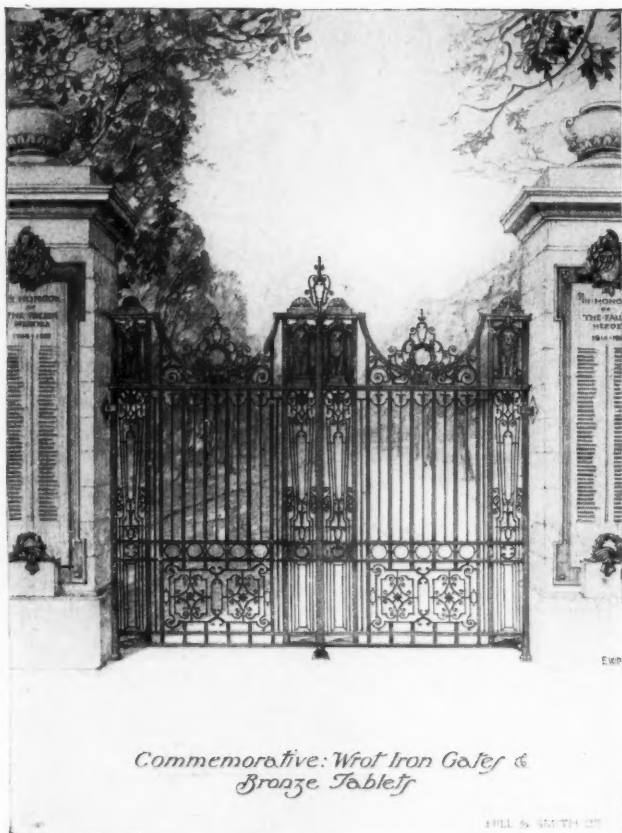
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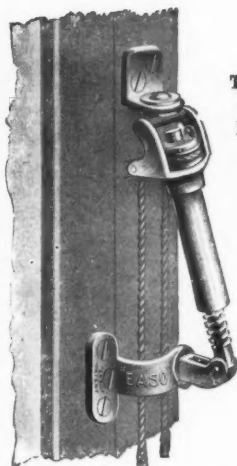
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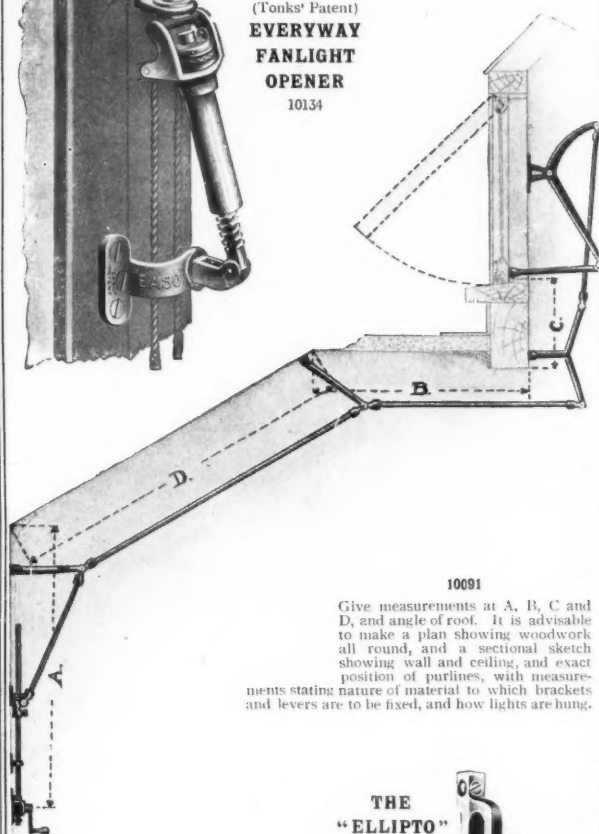
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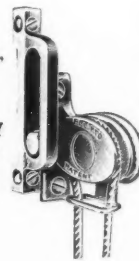
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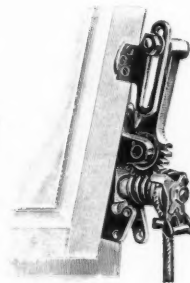
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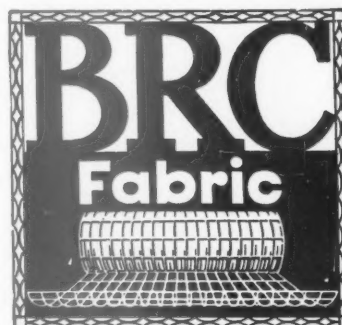
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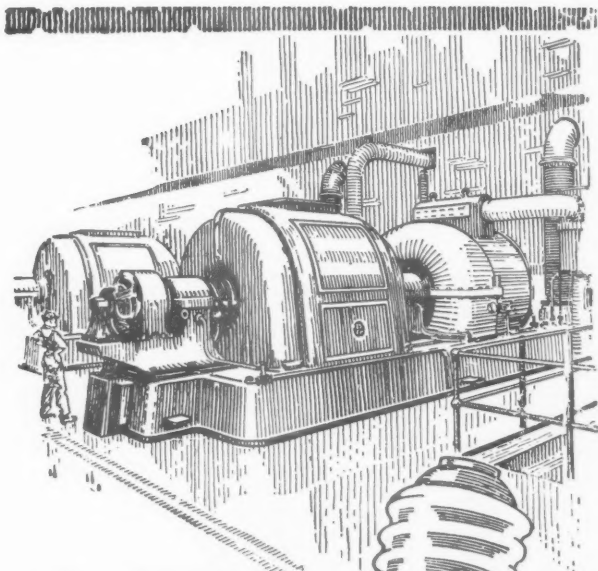
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